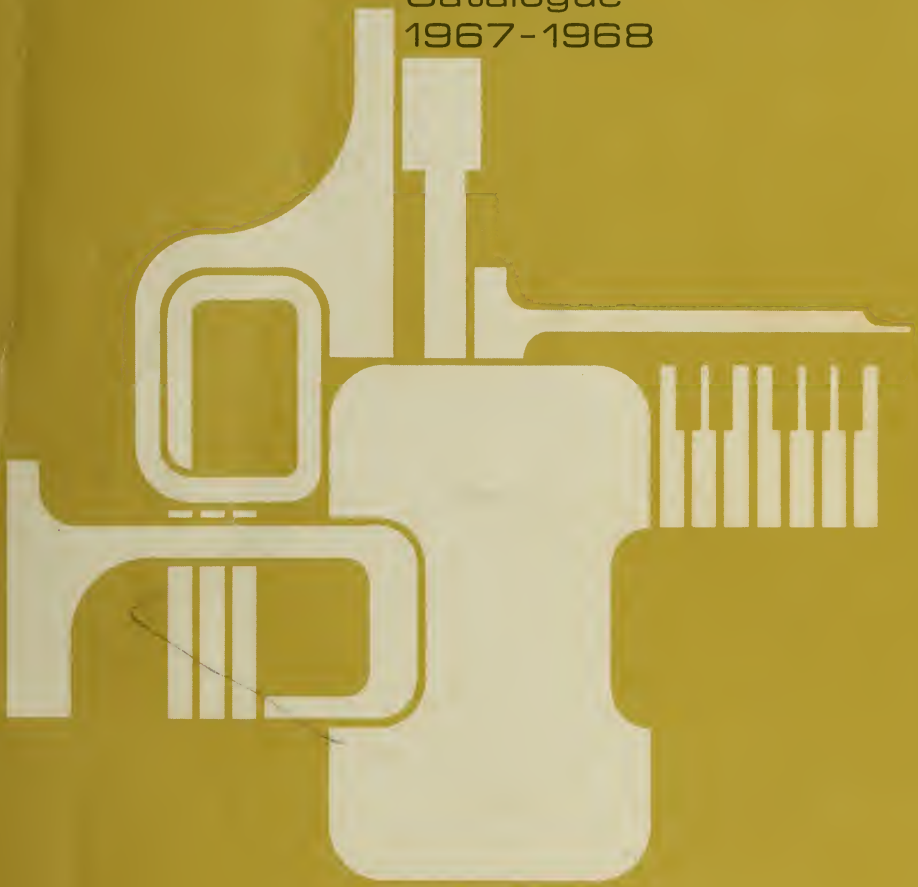
THE NEW ENGLAND CONSERVATORY

A College of Music

Catalogue 1967-1968



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THE NEW ENGLAND CONSERVATORY
A College of Music

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Member of the New England Association of Colleges and Secondary Schools
Charter Member of the National Association of Schools of Music

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Administration

Officers

Gunther Schuller, *President 1967-*
Chester W. Williams, *President 1962-1967*
John C. Kennedy, *Vice President 1963-1967*
Ruth Capers McKay, *Dean of Graduate Division and Summer School*
Bernard D. Alderman, *Undergraduate Dean*
Elwood E. Gaskill, *Registrar*
Shelby Harrington, *Business Manager*
Frances B. Lanier, *Director of Extension Division*
Jean Ellerson Drabik, *Director of Alumni Relations and Placement*
Charles E. Forrester, *Director of Public Relations*
Charles A. Cooley, *Director of Development*
Malcolm Creighton, *Concert Manager*
William Mahan, *Director of Admissions*
Natalie Stark, *Assistant to the Graduate Dean*
Anne W. Howe, *Assistant to the Undergraduate Dean*
Betsy and John Hagedorn, *Directors of Residence*
Carol Walden, *Librarian*
Mildred Collins, *Assistant Registrar*
Eleanor Baraniecki, R.N., *Nurse in Residence*

Faculty Council

The President
The Deans
Robert Cogan
F. Judd Cooke
Howard Goding
Frederick Jagel
Daniel Pinkham
Joseph Silverstein
Leta F. Whitney
Donald Willing

Undergraduate Faculty Board

Robert Brink
Lee Sanford Halprin
Helen Keaney
Joyce Mekeel
Gladys Childs Miller
Lucille Monaghan
James Pappoutsakis

Faculty

Piano
Howard Goding, *Chairman*
Jean Poole Alderman
Lucille Monaghan
Miklos Schwalb
Veronica von Moltke

Piano Class
Jean Poole Alderman, *Supervisor*
Alice Canaday
Malcolm L. Creighton
Donald Smith

Piano Technician's Course
Thomas Potter

Harpsichord
Helen Keaney
Daniel Pinkham

Organ
Donald Willing, *Chairman*
Yuko Hayashi

Voice
Frederick Jagel, *Chairman*
Alice Girouard
Ré Koster
Elizabeth Adams McEnney
Gladys Childs Miller
Mark Pearson

Voice Class
Linda Sue Phillips

Repertoire Coaching
John Moriarty
Allen Rogers
Felix Wolfes

Harp
Louise Came Pappoutsakis
Bernard Zighera

Timpani and Percussion
Everett Firth

Stringed Instruments
Joseph Silverstein, *Chairman, violin*
Albert Yves Bernard, *viola*
Robert Brink, *violin*
Jules Eskin, *violoncello*
Burton Fine, *viola*
Richard Kapuscinski, *violoncello**
Alfred Krips, *violin*
Eugene Lehner, *viola*
Leslie Martin, *double-bass*
Benjamin Zander, *violoncello*
George Zazofsky, *violin*
Alfred Zighera, *violoncello*

Woodwind Instruments
Gino Cioffi, *clarinet*
Doriot Anthony Dwyer, *flute*
Ralph L. Gomberg, *oboe*
Peter W. Hadcock, *clarinet*
John A. Holmes, *oboe*
Ernst Panenka, *bassoon*
James Pappoutsakis, *flute*
Richard E. Plaster, *contrabassoon*
Matthew Ruggiero, *bassoon*
Lois Schaefer, *flute*
Louis Speyer, *oboe*
Felix A. Viscuglia, *clarinet*
Sherman Walt, *bassoon*
William G. Wrzesien, *clarinet*

Brass Instruments
Roger Voisin, *Chairman, trumpet*
Andre Come, *trumpet*
William M. Gibson, *trombone*
Gerard J. Goguen, *trumpet*
Paul F. Keaney, *horn*
Ralph Pottle, Jr., *horn*
Chester B. Schmitz, *tuba*
Harry Shapiro, *horn*
James Stagliano, *horn*
William Tesson, *trombone*

History and Literature of Music
Daniel Pinkham, *Chairman*
Francis Judd Cooke*
Thomas Philips

Music Education
Leta F. Whitney, *Chairman*
Herbert H. Silverman

Composition
Francis Judd Cooke, *Chairman**
Robert Cogan
Pozzi Escot
Daniel Pinkham

Theoretical Studies
Robert Cogan, *Chairman*
Francis Judd Cooke*
Lyle Davidson
Pozzi Escot
Malcolm Goldstein
John Goodman
James Hoffmann
Joyce Mekeel
Jacques-Louis Monod
Malcolm Peyton

Opera
Thomas Philips, *Chairman*
Terry Decima, *Assistant*
Newton Wayland, *Assistant*

Academic Studies
Ruth Capers McKay, *Chairman*
Max Bluestone, *literature*
Ludmilla Foster, *Russian*
Lee Sanford Halprin, *English*
Tamar March, *French*
Richard Moore, *English*
Johanna H. Oldenburg, *German*
Barbara Reutlinger, *German*
Marion R. Tronerud, *French*
Leta F. Whitney, *psychology*
Anna Yona, *Italian*

Symphony Orchestra
Orchestral Conducting
Frederik Prausnitz

Chorus, Chamber Singers
Choral Conducting
Lorna Cooke deVaron

Emeriti
Richard Burgin, *violin*
Percy F. Hunt, *voice*
Anna S. Lothian, *piano*
Margaret C. Mason, *theoretical studies and piano*
Warren Storey Smith, *history and literature of music*

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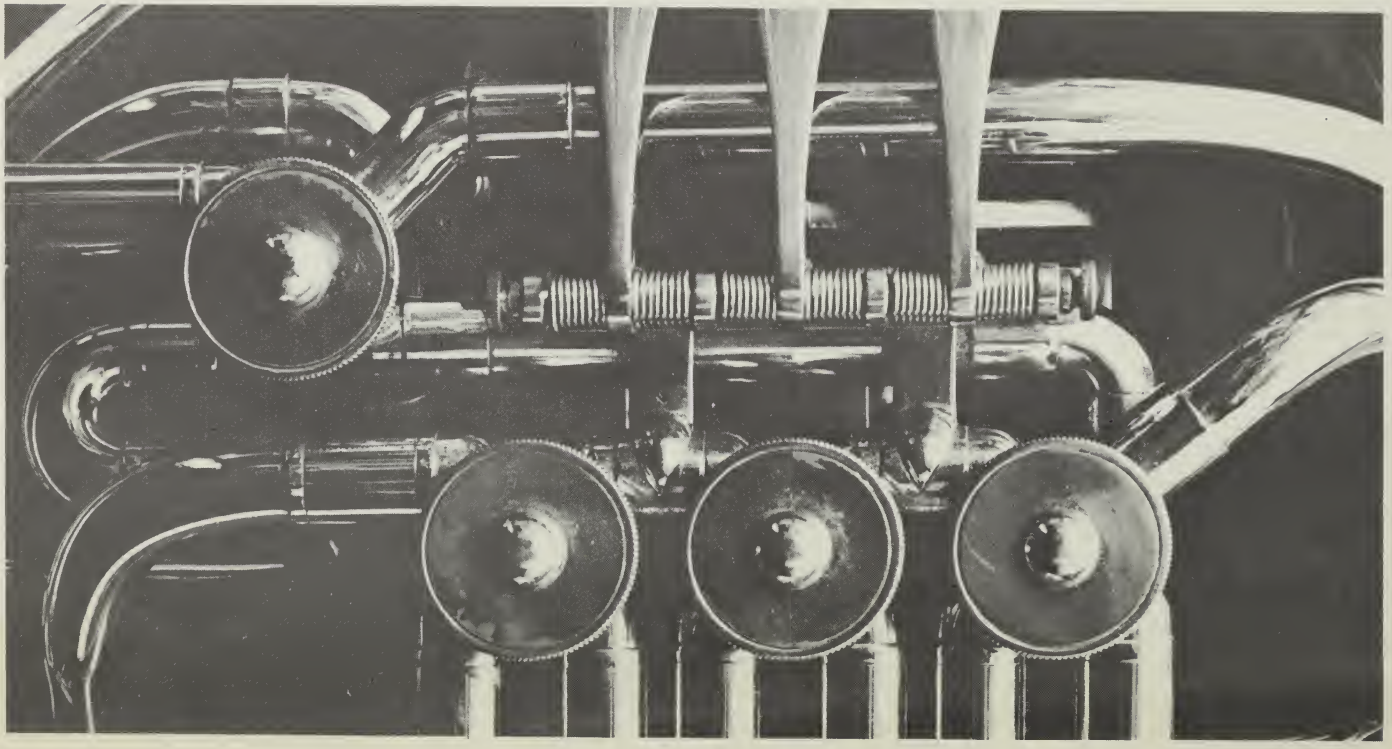
*on leave of absence



Education at The New England Conservatory

The combination of practical musical training, liberal arts courses, and a broad range of musical activities is offered in the curricula for students at the New England Conservatory, with the selection of each or all dependent on the students' interests and degree or diploma aims.

Education at the Conservatory does not stop with the classroom since the New England Conservatory strongly believes that the practical approach to music leads to faculty and student activities in the concert and recital halls, on stage before audiences, over educational radio network and on television. More than 150 musical events are scheduled annually in the Conservatory's three concert halls. Performances by The Chorus, the Symphony Orchestra and Opera Theatre, many of them featuring noted guest soloists and conductors, are presented to Boston audiences, as well as before schools and organizations outside of Boston.

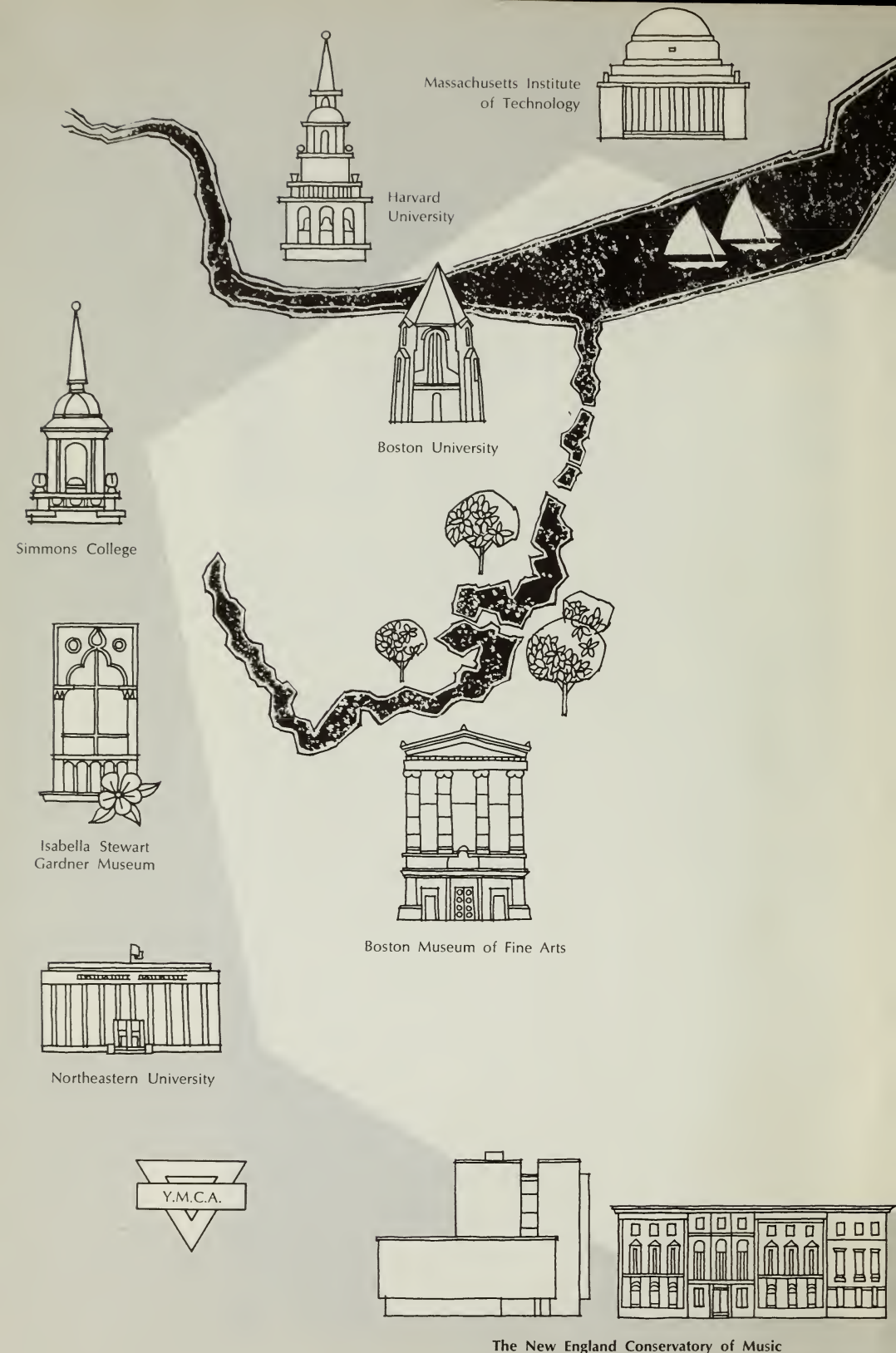
The Conservatory Chorus gives many concerts in New England and surrounding areas. As this catalog goes to press, the group will be touring Spain and the Union of Soviet Socialist Republics under the sponsorship of the Bureau of Educational and Cultural Affairs of the United States Department of State.

Composer's Forums, workshops where faculty members and students discuss first public performances of works by student composers, are conducted throughout the year.

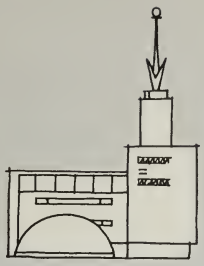
Conservatory students are often engaged on a sustaining basis by orchestras and other musical organizations for professional work, and through the close association with the Boston Symphony Orchestra students at the Conservatory have unusual opportunities to perform with these artists. All first-chair members of the orchestra are also members of the Conservatory faculty.

The Boston Symphony String Quartet, the quartet in residence at the Conservatory, is composed of outstanding Boston Symphony artists.

Each year the Conservatory Chorus performs major works with the Boston Symphony Orchestra many of which are recorded by RCA Victor. Conservatory students have excellent opportunities for education in music and in performance technique through attending frequent performances by many of the world's greatest soloists and ensembles in nearby Symphony Hall and in our own Jordan Hall.



The New England Conservatory of Music



Museum
of Science

State House

The New England Conservatory campus is readily accessible to Boston's rich store of cultural, historic and educational landmarks. A short walk west from the Conservatory brings the student to the Boston Museum of Fine Arts and the Isabella Stewart Gardner Museum, both known internationally for their collections. Going east on a similar walk, a student finds himself in famous Copley Square, where the Boston Public Library and Trinity Episcopal Church reign with architectural authority — or for the more energetic, a few blocks' walk further east will start him on the Freedom Trail, the heart of 18th Century Boston. Right across the street from the Conservatory is the home of the Boston Symphony Orchestra.

Walk north along the Fenway to rapidly growing Boston University: cross the Charles River and explore such outstanding educational institutions as the Massachusetts Institute of Technology and Harvard University and Radcliffe College.

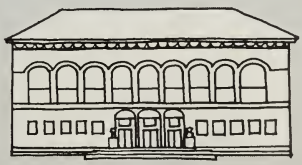
What's more, the ski slopes of Maine, New Hampshire and Vermont are a few hours' distant. Sailing is all about — on the Charles River and on the bays, with Cape Cod but an hour away.

Public Garden

Christian Science Church

Trinity Church

Symphony Hall



Boston Public Library

History of The New England Conservatory

February 18, 1967 marks the beginning of New England Conservatory's second century of excellence.

Firmly established in 1867 in the post-war cultural Hub of the Union, Eben Tourjée's new institution was openly modelled after Mendelssohn's Leipzig Conservatorium.

Although Tourjée had personally investigated European conservatory curricula and methods, his American conservatory incorporated unusual aspects from its beginning. He realized a unique affiliation with the new Boston University under its College of Music in keeping with his philosophy that a complete musical education included a proper balance between the liberal and the professional areas of education.

The Director of New England Conservatory was honored with a doctorate by Wesleyan University in recognition of his outstanding choral directing and leadership during the International Peace Jubilees held in Boston in 1869 and 1872, when he also, as Dean, headed Boston University's College of Music. A Bachelor of Music degree was earned by some students after completing the Conservatory course of three years and an additional three years at the University.

Upon Tourjée's death in 1891, the reciprocal arrangement between the two schools was terminated, but from the earliest offerings of the New England Conservatory it was apparent that the Director and Founder was thinking in realms unknown in the continental conservatories.

Carl Faelten, the next director, attempted to bring the Conservatory more in line with the conventional music school. During his short regime, the number of registrations dropped while, at the same time, the music course work and applied music requirements were strengthened. When Faelten resigned in order to establish his well-known pianoforte school, George W. Chadwick, a former New England Conservatory student and later faculty member, became the new leader.

Under Mr. Chadwick, musical standards were raised still higher, and the curriculum expanded in many directions. A full symphony orchestra was started; a School of Opera was begun in 1902 through which many connections were to be established with the Boston Opera House and the Boston Opera Company; and a new specially-designed conservatory structure, done in the style of an Italian city palace, was erected on Huntington Avenue.

New dormitories made it possible to separate the teaching and living areas, but much more attention was given to the students' welfare. Fraternities, sororities and clubs were installed, and the student body was organized into classes. 1905 saw the publication of the first student yearbook, the *Neume*.

Director Chadwick established an affiliation with Harvard University whereby students of either institution could study for credit in approved programs at the other. These mutual arrangements were continued until the New England Conservatory began offering its own Bachelor of Music degree in 1925.

The Conservatory became a charter member of the National Association of Schools of Music and followed the curricular recommendations of that society for the Master of Music degree which was first offered in 1933.

Director Chadwick taught and inspired an entire school of American composers, among whom were Horatio Parker, Frederick S. Converse, Arthur Whiting, Henry Hadley, Edward Burlingame Hill, Stuart Mason, Arthur Shepherd, Daniel Gregory Mason, Wallace Goodrich, Mabel Daniels, Charles Dennée and Ralph Lyford. As an administrator he was directly responsible for the successful transition of the New England Conservatory from a nineteenth century continentally-shaped music school under Faelten, to the full College of Music of the twentieth century.

Dr. Wallace Goodrich, student and colleague of Chadwick's, led the school through the difficult financial years of the thirties. He continued building a strong academic department and graduate school, and the first-rate student symphony orchestra gained fame through tours of New England in 1937-41 and through its national radio broadcasts, which first were heard in 1931.

On retirement Dr. Goodrich was designated Director Emeritus, and the American composer Quincy Porter served as Director during the war years. Under him, applied music became a field of study for the Master of Music degree alongside Historical Research, Music Theory, Composition and Music Education.

Harrison Keller was the first director to bear the title President, in keeping with the concept of a College of Music. During the period of his leadership advanced diplomas were awarded to qualified post-masters candidates in performance, and the Conservatory Chorus was developed into an outstanding performing organization under Lorna Cooke deVaron, leading to performances and recordings with the Boston Symphony Orchestra. New England Conservatory performances in large and small ensembles as well as recitals were seen and heard on educational television and FM radio.

Succeeding presidents, James Aliferis and Chester W. Williams, have continued to solidify the paramount goal of the institution, which is to educate thoroughly a select group of student musicians for the many areas of professional life.

The second century of excellence can look back upon the names of a distinguished list of Directors, and upon teachers from John Knowles Paine, Luther W. Mason, Louis C. Elson, Ferruccio Busoni to Frederick Converse, and students with the capabilities of Nordica, Louise Homer, Theodre Presser, Jesus Maria Sanroma, Paul White, Justino Dias, Eleanor Steber, Mildred

Miller, Rosalind Elias, Guy Maier, Leo Reisman, Irving Pichel, McHenry Boatright and Alan Hovahness.

But the New England Conservatory of Music is something more than a chronological resumé of its successes over the past century; it is a live, active force continuously striving for perfection and truth in the musical art.

Charging loyalty to the muse, Eben Tourjée's first commencement address in 1870 prophesized: "in this world the study of music can never be completed, for of all the arts, it alone is to be perpetuated and perfected in eternity."

E. J. FitzPatrick, Jr.
Doctor of Musical Arts
Class of 1948
NEC Historian

Living Accommodations

The Conservatory's Residence Building, completed in 1960 and located directly across the street from the Main Building, provides excellent living accommodations for men and women students, and establishes a central complex for Conservatory activities.

The dormitory building includes six floors of student bedrooms, an infirmary, women's lounge, laundry facilities, and practice rooms. On the street floor are the dining room and main lounge.

Residence Requirements

Women: All undergraduate women not living at home, except those who hold the Bachelor's degree from another institution, are required to live in the dormitory. Other women students also may apply.

Men: All freshman and sophomore men not living at home are required to live in the dormitory. Other men students may also apply.

In all cases, residence in the domitory includes board (breakfast and dinner, seven days per week).

Harriet M. Spaulding Library

The Conservatory's main library of more than 8,000 books and 14,000 scores and the record library of 5,600 phonograph records and tape recordings are located in the Harriet M. Spaulding Library, built in 1960 and located in the New England Conservatory Residence building.

Among the special collections are: Musique de Chambre, twelve portfolios of little-known chamber works; the Preston collection of the letters of fifty-five famous musicians; and nearly complete works of American composers George Chadwick and Frederick Converse, both former directors of the New England Conservatory. Instrumental collections include the Sargeant collection of twenty-one ancient instruments from China, Japan, India, and Russia; and a chest of viols made under the direction of Arnold Dolmetsch.

Rare items to be found at the New England Conservatory are two copies of the first edition of Handel's *Messiah,* the holograph of Debussy's *Pelleas et Melisande,* an Amati violin, a Guarnerius violoncello, and a virginal identified as the work of Hans (Johannes) Rückers the younger and dated 1620. Except for the decoration of the case, this instrument is an exact copy of a virginal in the South Kensington Museum.

The library maintains some 250 string, brass, and woodwind instruments for use in the orchestra and for rental to students. A Dolmetsch harpsichord, c. 1907, is used for concert performances and for teaching. Another harpsichord is a valued museum piece.

Choral, orchestral, and chamber music libraries are located in the main Conservatory building. The choral library contains 1000 titles; the orchestral library contains 2100 titles of scores and parts.

Organs

The Conservatory's facilities for organ study and practice consist of twelve instruments of various sizes and differing tonal design and actions. Among recent additions are:

The Aeolian-Skinner practice organ (1950) is a two-manual instrument with exposed pipes for greater clarity. The action is electric.

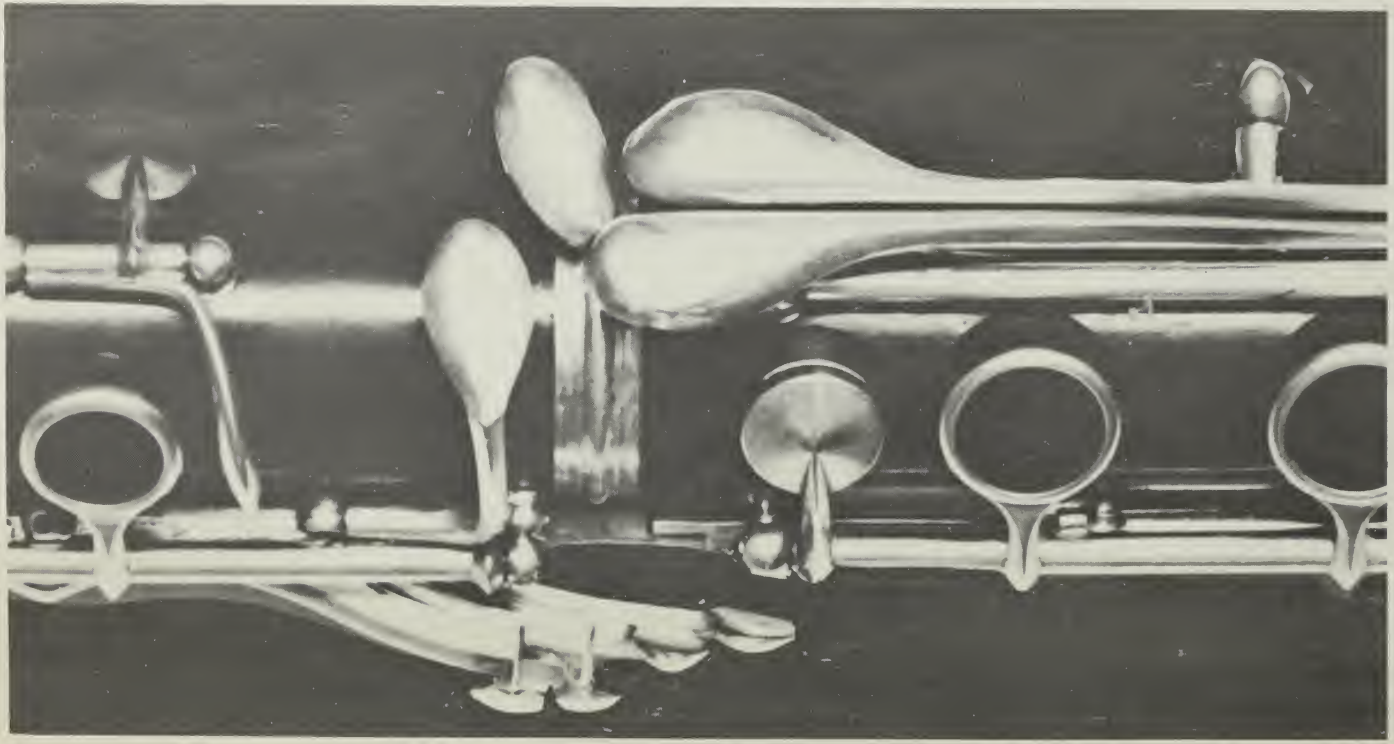
The Rieger portable organ (1957) is an Austrian instrument of twenty-one stops and nearly 1200 pipes. It is voiced at a modest dynamic level and is particularly well suited for use in chamber concerts. The action is mechanical.

The Carr organ (1958), designed by Robert Noehren of the University of Michigan, is a three-manual, twenty-seven-stop instrument.

The Metzler organ (1960), built by the Metzler firm of Zurich, is a two-manual organ with encased pipes and sensitive key-action.

The Noack organ (1965), built by Fritz Noack of the Noack Organ Company, Lawrence, Massachusetts, is a two-manual organ with nine stops, attractively encased in blond oak, and with sensitive mechanical action.

The Hammarberg organ (1965), designed and built by Olof Hammarberg, Organ Builder, Gothenburg, Sweden, is a two-manual organ of twelve stops and fifteen ranks of pipes. The organ is beautifully encased and has attached key desk with mechanical action.



Undergraduate Division

The Undergraduate Division offers a four-year program leading to the Bachelor of Music degree in Applied Music, in Music Education, or in Composition. The Division offers also the Diploma in Applied Music.

Each of these programs is designed not only to develop individual musicianship and applied music proficiency, but also to provide for the general education and professional needs of students. All undergraduate students are given intensive instruction in basic and advanced theoretical subjects and in music literature. In addition, degree candidates complete substantial sequences in English, literature, and modern languages. Courses of specialization appropriate to the major field are provided in each program.

A thorough review of each student's work at the Conservatory will be made at the end of the first semester of his second year, to be followed by a recommendation whether he should continue his study here. This review will be initiated by the Undergraduate Dean and will be carried out by a committee comprised of the Dean, the Director of Admissions, and other members of the faculty or administration as may be appointed by the Faculty Council. If the committee feels that a student should not continue his study at the Conservatory, the student and his teacher will be consulted before a final decision is made.

Application and Registration

Prospective students may obtain application forms by writing to the Director of Admissions. All information requested on these forms must be provided in detail. Candidates should apply not later than the March 15 preceding matriculation.

Those who intend to apply for financial aid should so state when application forms are requested. *(See Pages 54 and 55)*

Accepted candidates are required to be at the Conservatory for Orientation Week (immediately preceding the opening of the fall semester). During this week, various classification and placement tests will be administered to all new students.

Other activities, designed to acquaint students with the Conservatory's activities and facilities and to complete registration, will also be scheduled during this period. Accepted candidates will receive advance schedules of meetings required during Orientation Week.

As a rule, entrance at midyear is not granted because year-courses begin only in September. Exceptions can be made occasionally for students transferring from similar professional programs.

Bachelor of Music In Applied Music

This program is offered in piano, voice, organ, harpsichord and orchestral instruments. The principal aim is the development of excellence in solo and ensemble performance. This preparation is particularly appropriate for students seeking professional careers as studio teachers, orchestral players, opera and musical theater singers, church musicians, or accompanists. Students who plan to pursue careers in college teaching, conducting, opera direction, or research — all of which normally require graduate study — may best prepare for the necessary advanced work by completing the undergraduate degree program in applied music.

Candidates for admission must demonstrate substantial achievement in applied music as well as strong potential for continued development. Good scholastic aptitude and achievement are also requirements.

Bachelor Of Music in Music Education

This program provides the comprehensive studies in music, general education, and professional areas which are essential for the training and certification of music teachers and supervisors in the public schools. Students undertake intensive preparation in all aspects of the music programs — vocal and instrumental — at both elementary and secondary school levels. Through studies in applied music, theoretical subjects, and music literature, students in this program also must achieve a good level of musicianship and performance skill.

Applicants must provide evidence of considerable scholastic achievement and intellectual capacity and must demonstrate sufficient ability in applied music to give promise of adequate development in the four years of study at the Conservatory.

Bachelor Of Music In Composition

The full development of the student's creative impulse is the aim of the program in composition. Vital facets of this process are a steady growth of technical proficiency and a continually enlarging awareness of the musical possibilities found throughout the entire history of composition. Intensive courses in harmony, counterpoint, orchestration, and analysis of contemporary music are included in a curriculum specifically designed to meet the needs of composition students.

The composition program offers basic preparation for candidates who seek careers in teaching theoretical subjects at the college level, as well as for those who wish primarily to compose. Students are given the opportunity to pursue a minor in applied music.

Applicants must demonstrate a strong background knowledge of music acquired through instrumental and/or theoretical study, as well as evidence of creative gifts.

Diploma

This program is offered in piano, voice, organ, harpsichord and orchestral instruments. The diploma is a non-academic award earned only in applied music. This program permits maximum concentration in the applied major, with supplementary studies in theoretical subjects and music literature. The diploma program is particularly appropriate for students preparing for careers in

performance or in studio teaching — areas of activity which do not specifically require formal certification or possession of an academic degree.

Applicants must demonstrate the same musical qualifications required for the Bachelor of Music program; scholastic record and aptitude, however, are of less significance in determining admission.

Academic Requirements for Admission

Freshmen. 1. Graduation from an accredited high school or preparatory school is a prerequisite for admission. It is expected that applicants will complete the college preparatory course, although this requirement may be waived if other qualifications are sufficiently strong. Foreign students must submit evidence of equivalent academic training and adequate understanding and usage of English.

2. Applicants for freshman status are required to take the College Board Scholastic Aptitude Test (SAT). (This requirement applies also to those who have been out of secondary school one or more years but who have not previously undertaken college study.) Applicants who do not live in the United States and who find it difficult to arrange to take the SAT examination should request exemption.

Transfer Students: 1. Transfer students must present evidence of a satisfactory scholastic record at all institutions of higher education attended.

2. Credit for studies completed at other accredited colleges or universities will be granted as follows:

By examination: Credit in applied music and theoretical subjects will be given to the extent warranted by examinations given at the Conservatory during Orientation Week.

Without examination: Credit in other applicable subjects will be granted on documentary evidence indicating that grades of C or higher have been earned.

Audition Requirements for Admission

Each applicant will be examined in his applied music major before acceptance is granted. Auditions will be heard after all documents (as specified in the instructions enclosed with the application forms) have been received. Auditions are scheduled several times during the winter and spring preceding matriculation. Any applicant who lives more than three hundred miles from Boston may submit a tape recording in lieu of the personal audition.

The audition requirements specified below for each major area are for entrance to the freshman year. Candidates for an advanced year must present evidence of greater repertoire and proficiency.

Piano

A prelude and fugue from the Well-Tempered Clavier or two movements from a suite by Bach
The first movement of a classical sonata by Haydn, Mozart, or Beethoven
A composition by a 19th- or 20th-century composer
At least one of these pieces must be played from memory.
All major and harmonic and melodic minor scales
All major and minor arpeggios (hands an octave apart)

Voice

A selection from the early Italian anthology
Two art songs

Organ

A composition by Bach
A romantic work
A modern work
At least one of these pieces must be played from memory.

Harpsichord

A prelude and fugue from the Well-Tempered Clavier or two movements from a suite by Bach
A sonata by Scarlatti
A work by Couperin or Rameau
Scales and arpeggios

Strings

A sonata movement or concert piece of moderate difficulty
Scales and arpeggios

Woodwinds
A sonata movement or concert piece of moderate difficulty
Major and minor scales and a chromatic scale covering the complete range

Brass
A composition of moderate difficulty
Major, minor, and chromatic scales, articulated and slurred

Harp
A concert piece
Scales and arpeggios, four octaves, both hands, in thirds, sixths, and octaves

Percussion
Demonstration of snare drum rudiments
A basic technical knowledge of the mallet instruments
Elementary exercises for timpani

Music Education

Candidates must demonstrate proficiency in an applied major. In addition to the required scales and arpeggios, they should present two works of their own choice from the standard repertoire of their chosen instrument.

Composition

Candidates either must demonstrate proficiency in an applied music major or must give evidence of theoretical study or creative work. When possible, examples of theoretical studies and original work should be submitted with the application forms.

If the applied music major is not a keyboard instrument, candidates must demonstrate moderate proficiency in piano.

Requirements for Promotion

At the end of each school year, every undergraduate student is required to demonstrate by audition satisfactory achievement and progress in his applied major. Satisfactory performance at this audition and successful completion of the year's course work are

the bases for promotion. For promotion to the second and third years, students will appear before the Undergraduate Faculty Board; for admission to the fourth year, before the Faculty Council.

Requirements for Graduation

Candidates for graduation must complete all prescribed course work. Four-fifths of all earned credit must be of C quality or higher; a student's failure to meet this requirement will disqualify him for graduation. A minimum of 120 credits is required for the Bachelor of Music degree. Non-keyboard majors must pass a proficiency test in piano. Transfer students must earn at least the final 30 credits in residence at the Conservatory.

In addition to the above general requirements, each student must meet the specific requirements for his major field as stated below:

Piano, Voice, Organ, Harpsichord. 1. The study of a comprehensive repertoire of solo works.
2. Presentation of an acceptable public recital during the senior year. This program is to be performed from memory.
3. Performance of a work with orchestra when required by the Faculty Council.

Orchestral Instruments. 1. The study of a comprehensive repertoire.
2. Frequent performances of ensemble music.
3. A satisfactory final audition before the Faculty Council.

Note: The Faculty Council may approve, at the time of promotion to fourth year, a public recital during the senior year in lieu of a final audition.

Music Education. 1. The study of a substantial repertoire.
2. A satisfactory final audition before the Faculty Council. Emphasis will be placed upon musicianly performance rather than on the difficulty of the selections presented.
3. Proficiency in piano and voice adequate for classroom teaching.
4. Satisfactory completion of a minimum of 150 clock-hours of practice teaching.

Note: Music Education majors who wish to present a public recital (not required) during the senior year should request the Faculty Council's approval at the time of promotion to the senior year.

Composition. 1. Knowledge of a substantial repertoire drawn from the entire history of music. The candidate will be examined by the composition faculty during May of the senior year.
2. Candidates must present for approval the following original works:

A work for voice and piano (or small combination of instruments), or for a combination of voices

A chamber work of large dimensions

Either a short original composition for orchestra or chamber orchestra, or an orchestration of an approved work

All required manuscripts must be submitted to the chairman of the composition department not later than May 1 of the senior year. They must be in ink, legible, and well edited.

Undergraduate Curricula

Bachelor of Music In Applied Music

Piano

Freshman Year	*Credits*	*Junior Year*	*Credits*
Piano	8	Piano	12
Ear-Training 101	6	Keyboard Harmony 201	4
Compositional Techniques 101	6	Music Literature and Form 101	6
English 101	6	Literature 102	6
Language 101 or 102	6	Compositional Techniques 211	6
	32		34
Sophomore Year		*Senior Year*	
Piano	8	Piano	12
Ear-Training 102	6	Music Literature and Form 102	6
Compositional Techniques 102	6	Piano 211	4
Literature 101	6	Analysis 201	4
Language 102 or 201	6	Ensemble or Elective	4
	32		30

All students will participate in a performing organization as assigned; one credit per year will be granted.

Voice

Freshman Year	*Credits*	*Junior Year*	*Credits*
Voice	8	Voice	12
Ear-Training 101	6	Music Literature and Form 101	6
Compositional Techniques 101	6	German 102 or French 102	6
English 101	6	Literature 102	6
Italian 101	6	Diction for Singers	4
Piano Class	2		
	34		34
Sophomore Year		*Senior Year*	
Voice	8	Voice	12
Ear-Training 102	6	Music Literature and Form 102	6
Compositional Techniques 102	6	German 101 or French 101	6
Literature 101	6	Voice 211	4
German 101 or French 101	6	Voice 213	4
Piano Class	2		
	34		32

All students will participate in a performing organization as assigned; one credit per year will be granted.

Organ

Freshman Year	*Credits*	*Sophomore Year*	*Credits*
Organ	8	Organ	8
Ear-Training 101	6	Ear-Training 102	6
Compositional Techniques 101	6	Compositional Techniques 102	6
English 101	6	Literature 101	6
Language 101 or 102	6	Language 102 or 201	6
	32		32

Junior Year	*Credits*
Organ	12
Keyboard Harmony 201	4
Music Literature and Form 101	6
Organ 202	4
Compositional Techniques 211	6
	32

Senior Year	*Credits*
Organ	12
Literature 102	6
Music Literature and Form 102	6
Organ 201	4
Conducting 214 or Analysis 201 or Compositional Techniques 201	4 or 6
	32 or 34

All students will participate in a performing organization as assigned; one credit per year will be granted.

Note: Students will be required to attend the organ department laboratory which will meet weekly for two hours at the discretion of the department chairman.

Harpsichord

Freshman Year	*Credits*
Harpsichord	8
Ear-Training 101	6
Compositional Techniques 101	6
English 101	6
Language 101 or 102	6
	32

Junior Year	*Credits*
Harpsichord	12
Keyboard Harmony 201	4
Music Literature and Form 101	6
Literature 102	6
Compositional Techniques 211	6
Harpsichord 201	2
	36

Sophomore Year	
Harpsichord	8
Ear-Training 102	6
Compositional Techniques 102	6
Literature 101	6
Language 102 or 201	6
	32

Senior Year	
Harpsichord	12
Music Literature and Form 102	6
Conducting 214 or Elective	4
Analysis 201 or Compositional Techniques 201	4 or 6
Harpsichord 202	2
	28 or 30

All students will participate in a performing organization as assigned; one credit per year will be granted.

Orchestral Instruments

Freshman Year	*Credits*
Major Instrument	8
Ear-Training 101	6
Compositional Techniques 101	6
English 101	6
Language 101 or 102	6
Piano Class	2
	34

Sophomore Year	*Credits*
Major Instrument	8
Ear-Training 102	6
Compositional Techniques 102	6
Literature 101	6
Language 102 or 201	6
Piano Class	2
	34

Junior Year	*Credits*
Major Instrument	12
Music Literature and Form 101	6
Literature 102	6
Ensemble* or Elective	4
Compositional Techniques 211	6
	34

Senior Year	*Credits*
Major Instrument	12
Music Literature and Form 102	6
Ensemble* or Elective	4
Analysis 201	4
Elective	4
	30

All students will participate in a performing organization as assigned; one credit per year will be granted.

Bachelor of Music In Music Education

Freshman Year	*Credits*
Applied Music	4
Ear-Training 101	6
Compositional Techniques 101	6
English 101	6
Language 101 or 102	6
Music Education 101	1½
Music Education 102	½
Voice Class	4
Piano Class	2
	36

Junior Year	*Credits*
Applied Music	4
Music Literature and Form 101	6
Literature 102	6
Music Education 104	2
Music Education 211	4
Music Education 212	4
Conducting 214	4
Piano Class	2
	32

Sophomore Year	
Applied Music	4
Ear-Training 102	6
Compositional Technique 102	6
Literature 101	6
Language 102 or 201	6
Psychology 101	3
Psychology 102	3
Music Education 103	2
Piano Class	2
	38

Senior Year	
Applied Music	4
Music Literature and Form 102	6
Philosophy 101	3
Philosophy 102	3
Music Education 213	4
Music Education 215	6
Music Education 217	4
Piano Class	2
	32

All students will participate in a performing organization as assigned; one credit per year will be granted.

Note: All students will be required to attend the music education laboratory which will meet weekly for two hours at the discretion of the department chairman.

String majors in music education will take String Pedagogy and audit Music Education 213.

Bachelor of Music in Composition

Freshman Year	*Credits*
Composition 101	4
Ear-Training 101	6
Compositional Techniques 101	6
Orchestration 201	4
Major Instrument	4
English 101	6
Language 101 or 102	6
	36

Sophomore Year	*Credits*
Composition 102	4
Ear-Training 102	6
Compositional Techniques 102	6
Counterpoint 211	4
Major Instrument	4
Literature 101	6
Language 102 or 201	6
	36

*Ensemble is required if assigned.

Junior Year	*Credits*	*Senior Year*	*Credits*
Composition 103	4	Composition 104 (class and private lessons)	8
Counterpoint 212	4	Compositional Techniques 222	4
Orchestration 202	4	Music Literature and Form 102	6
Compositional Techniques 211	6	Instrument (major or secondary)	4
Compositional Techniques 221	4	Literature 102	6
Music Literature and Form 101	6	Elective	4
Instrument (major or secondary)	4		
	32		32

All students will participate in a performing organization as assigned; one credit per year will be granted.

Note: Candidates in composition who do not demonstrate adequate keyboard facility at the time of admission will be required to study piano as an extra course until the proficiency requirement is met.

Diploma In Applied Music

Piano

Freshman Year	*Credits*	*Junior Year*	*Credits*
Piano	8	Piano	12
Ear-Training 101	6	Music Literature and Form 101	6
Compositional Techniques 101	6	Keyboard Harmony 201	4
		Compositional Techniques 211	6
	20		28
Sophomore Year		*Senior Year*	
Piano	8	Piano	12
Ear-Training 102	6	Music Literature and Form 102	6
Compositional Techniques 102	6	Piano 211, Analysis 201, or Ensemble	4
	20		22

All students will participate in a performing organization as assigned; one credit per year will be granted.

Voice

Freshman Year	*Credits*	*Junior Year*	*Credits*
Voice	8	Voice	12
Ear-Training 101	6	Music Literature and Form 101	6
Compositional Techniques 101	6	Voice 211	4
Piano Class	2	Diction for Singers	4
	22		26
Sophomore Year		*Senior Year*	
Voice	8	Voice	12
Ear-Training 102	6	Music Literature and Form 102	6
Compositional Techniques 102	6	Voice 213	4
Piano Class	2		
	22		22

All students will participate in a performing organization as assigned; one credit per year will be granted.

Organ

Freshman Year	*Credits*	*Junior Year*	*Credits*
Organ	8	Organ	12
Ear-Training 101	6	Keyboard Harmony 201	4
Compositional Techniques 101	6	Music Literature and Form 101	6
		Compositional Techniques 211	6
	20		28
Sophomore Year		*Senior Year*	
Organ	8	Organ	12
Ear-Training 102	6	Music Literature and Form 102	6
Compositional Techniques 102	6	Organ 201	4
	20		22

All students will participate in a performing organization as assigned; one credit per year will be granted.

Note: Students will be required to attend the organ department laboratory which will meet weekly for two hours at the discretion of the department chairman.

Harpsichord

Freshman Year	*Credits*	*Junior Year*	*Credits*
Harpsichord	8	Harpsichord	12
Ear-Training 101	6	Music Literature and Form 101	6
Compositional Techniques 101	6	Compositional Techniques 211	6
		Harpsichord 202	2
	20		26
Sophomore Year		*Senior Year*	
Harpsichord	8	Harpsichord	12
Ear-Training 102	6	Music Literature and Form 102	6
Compositional Techniques 102	6	Analysis 201 or Ensemble	4
Harpsichord 201	2	Keyboard Harmony 201	4
	22		26

All students will participate in a performing organization as assigned; one credit per year will be granted.

Orchestral Instruments

Freshman Year	*Credits*	*Junior Year*	*Credits*
Major instrument	8	Major instrument	12
Ear-Training 101	6	Music Literature and Form 101	6
Compositional Techniques 101	6	Compositional Techniques 211	6
Piano Class	2		
	22		24
Sophomore Year		*Senior Year*	
Major instrument	8	Major instrument	12
Ear-Training 102	6	Music Literature and Form 102	6
Compositional Techniques 102	6	Analysis 201 or Ensemble	4
Piano Class	2		
	22		22

All students will participate in a performing organization as assigned; one credit per year will be granted.

Summer School

Summer School, Castle Hill

The New England Conservatory will hold its third session at Castle Hill, Ipswich, Massachusetts from June 25th to August 19th, 1967. After two successful seasons, the Conservatory plans a third to follow the same pattern of concentrated study, and related public performance. There will be offerings and private instruction at both the graduate and undergraduate level. All admissions, where possible, are by audition, tape or personal interview. Separate application to the college or graduate school is necessary for acceptance to the winter schedule.

Resident students and faculty will live either at the magnificent Castle Hill Estate in Ipswich, or at the Warren Estate in Essex, a recent very handsome gift to the Conservatory. The Conservatory plans for an increased enrollment for 1967 to one hundred and twenty students (there were sixty in 1965, and ninety in 1966). Of course, the plans include again a distinguished faculty from the Conservatory staff as well as guest faculty of equal status. Last summer about twenty performances were given which were open to the public and well attended. In Chamber Music alone, ten performances took place under the direction of Robert Koff and Francis Judd Cooke. Of the faculty, both Frederick Jagel and Miklos Schwalb gave recitals. The opera workshop featured two

large productions. Sarah Caldwell was Visiting Director for Benjamin Britten's *Albert Herring,* and in August, Thomas Philips produced Mozart's *The Magic Flute*. The many performance areas at Castle Hill are used both for rehearsing and performing.

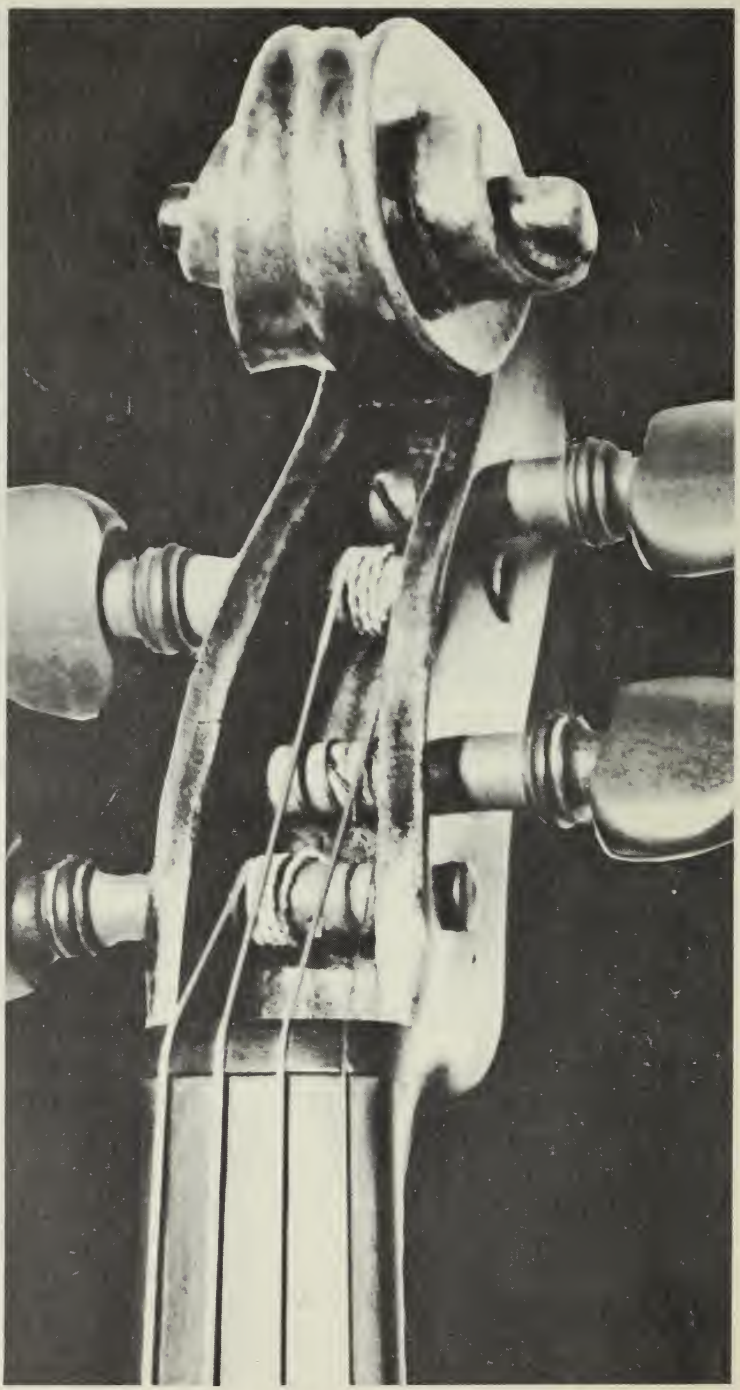
Private instruction will be offered in Voice, Piano, Harpsichord and Composition; with courses in the following areas of study: Music History, Theory, Music Education, Literature, Chamber Music and Opera. All courses meet daily and give a year's credit. Private instruction involves an hour twice a week, and grants a semester's credit. The full course load is two courses or private study and one course.

Limited scholarships are available in Chamber Music and Opera and loans for Music Education. For further information write the Summer School Office, Room 27, New England Conservatory, or call KE 6-8660, Extension 24 or 25.

Applications will be sent upon request.

Summer School, Boston

The summer school program in Boston proper offers private instruction in instruments and voice at the main building on Huntington Avenue. Instruction is available for adults and children at all levels of proficiency. No classes are offered nor may college credit be earned for private study. Students wishing to be enrolled for summer study in Boston should apply to The Registrar, New England Conservatory, 290 Huntington Ave., Boston 02115.



Graduate Division

The Graduate Division offers the Master of Music degree and the Artist's Diploma, a non-academic award for extraordinary achievement in performance.

Master of Music Degree

This program is offered in Music Education, Composition, Conducting, Church Music, Opera Direction, Music Literature, Theory, and Applied Music (piano, voice, organ, harpsichord, violin, violoncello, double-bass, flute, oboe, clarinet, basson, horn, trumpet, trombone, harp and percussion).

Requirements for Admission

Academic Requirements. 1. All candidates for the Master of Music degree must hold a Bachelor's degree or its equivalent. Those who hold the Bachelor of Music degree from an accredited college will usually proceed without course deficiencies. Holders of other bachelor's degrees are eligible if they can qualify in their major field. Candidates must provide evidence of musical achievement at least equal to the standard of the Bachelor's degree at this Conservatory and must show promise of further development.
2. All candidates, including those who hold the Bachelor of Music degree from this Conservatory, must meet various distribution requirements (determined by the intended major field at the graduate level) in related musical and non-musical subjects. After the candidate's undergraduate transcript of grades has been evaluated, he will receive at his registration appointment a detailed statement with regard to any area in which he has been found to have deficiencies.

Audition Requirements.

Applied Music or Church Music. A candidate for admission in Applied Music or in Church Music is required to audition before the Faculty Council during the winter or the spring preceding matriculation. Where distance makes an audition in person impractical, a candidate may submit a tape recording to demonstrate achievement in technique and repertoire. Admission is granted on the basic of an audition or tape recorded performance and on documents.

Conducting or Opera Direction. A candidate for admission in Conducting or in Opera Direction should submit with the application a resume of previous training and experience which is specifically representative of his qualifications for either of these specialized majors.

Conditional acceptance is granted on the basis of documents. Final acceptance is dependent upon an examination before the

Faculty Council, at which the candidate is expected to demonstrate score-reading and sight-singing ability.

Composition. A candidate for admission in Composition must submit with the application representative examples of original writing (in ink) and, if available, tape recordings of performances of his works.

Theory. A candidate for admission in Theory must submit with the application written examples of his proficiency in the various theoretical techniques.

Admission is granted on the basis of documents.

Music Education. A candidate for admission in Music Education must have had at least one year of teaching experience. Admission is granted on the basis of documents.

Music Literature. A candidate for admission in Music Literature should submit with the application a statement of his qualifications to enter a program of Musical Literature. Reading knowledge of at least one foreign language is a prerequisite. Admission is granted on the basis of documents.

Prior to matriculation, each candidate is given an opportunity to discuss his program of study with the Dean of the Graduate Division and with the adviser in his major field.

Application for Admission to the Graduate Division

Applications for admission should be submitted to the Dean of the Graduate Division not later than June 1. Candidates are advised, however, to seek admission early, and applications will be considered as soon as the first-semester grades of the senior year are available.

An official transcript of the undergraduate record must be forwarded directly from the institution or institutions where undergraduate work was completed. The candidate should also request his undergraduate schools to send to the Graduate Division a copy of the latest catalogue of courses. Candidates who intend to apply for financial assistance should so state when the admission application and supporting documents are submitted.

In adddition to regular scholarship aid, graduate students may apply for graduate assistantships in any of the following fields for which previous training and experience permit them to qualify: Library, Choral Library, Chorus, Humanities, Music Education, Music Literature, Opera Direction, Theory of Music, Orchestra, and Radio and Television. Also, four women and two men graduate students will be selected to serve as dormitory counselors.

Requirements for the Degree

General Requirements. The minimum requirement for the Master of Music degree is thirty-two semester hours of credit. Candidates for the Master of Music degree should not expect to complete the program in less than two years. Candidates for this degree will be given an examination in ear-training and sight-singing during Orientation Week of their first year. Those with deficiencies will be required to retake the examination in May of their first year. (To permit students to remedy such deficiencies, the Conservatory allows them to enroll in the necessary under-

graduate course without charge.) Requirements for the Master of Music degree must be fulfilled within five years of the candidate's admission to study for the degree.

All study, private or in class, must be of graduate quality and must be completed with a grade of A or B. Study in the major is required throughout each year of the graduate program. All students registered in the Graduate Division will be required to appear before the Faculty Council for an audition or an examination each academic year (preferably in May).

All deficiencies must be removed before a candidate may be considered for promotion to the second year of a graduate program.

Graduate students are urged to participate in a Performing Organization; in some cases, such participation may be required by the Dean.

Satisfactory piano proficiency and particularly the ability to sight-read readily are required of students in Conducting, Opera Direction, Composition, Theory, Music Literature, and Music Education.

Performance Requirements

Voice, Piano, Organ, Harpsichord, Violin, Viola, Violoncello, Flute. A solo recital in the final semester of study. The Faculty Council will determine whether the candidate will also perform with the Conservatory Symphony Orchestra.

Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Doublebass, Percussion, Harp. The candidate will organize and participate in a recital of chamber music, including at least one work which demonstrates advanced solo ability. The Faculty Council will determine whether the candidate will also perform with the Conservatory Symphony Orchestra.

Church Music. The candidate will organize and present a program of liturgical or other religious music.

Conducting. Under the supervision of the major teacher, the candidate will organize and conduct a concert in whole or in part.

Opera Direction. The candidate will provide the musical direction and conduct a public performance of an opera or operatic scenes or, stage an opera or operatic scenes for public presentation. The project requirement of this major is stated in the section on curricula.

Graduate Curricula

Master of Music Degree

Applied Music or Church Music

Private Study *(one hour per week for two years)* 16
Academic course 4
Electives 12

Music Education

Music Education 321 4
Music Education 325 4
Music Education 326 4
Music Literature 324 4
Academic course 4
Electives 8

Composition

†Composition 301 *(first year)* 8
†Composition 302 *(second year)* 8
Problems in Theory 301 *(one year)* 4
Academic course 4
Electives 8
Original work required:
- A work for chamber combination or a vocal composition
- A composition for orchestra
- One of the following, at the choice of the departmental faculty:
  - An analytic study
  - A movement in a traditional form and style (fugue, sonata, etc.)
  - An example of serial composition

Choral Conducting

Private study *(one hour per week, second year)* 8
Conducting 321 *(first year)* .. 4
Conducting 213 4
Academic course 4
Electives 12

Orchestral Conducting

Private study *(one hour per week, two years)* 16
and including:
- Conducting Seminar *(one hour per week, two years)*
- Conducting Workshop *(one hour and a half per week, two years)*
- Orchestra *(Participator or observer)*

Academic course 4
Electives 12

Opera Direction

Opera 302 (first year) 8
Opera 303 (second year) 8
Academic course 4
Electives 12
Project requirement:
The candidate will make a revision of a work which has musical merit but which has not proved stageworthy. This revision will include a singable translation. A portion of the work will be presented as a final audition before the Faculty Council.

Music Literature

*†Conference *(one hour per week for two years)* 16
Academic course 4
Literature 324 4
Electives 8

Theory

Problems in Theory 301 *(two years)* 8
Problems in Theory 302 *(two years)* 8
Academic course 4
Electives 12
Special requirements:
- An analytic paper on a work composed since 1900
- Three of the following six projects, to be chosen by the departmental faculty:
  - A sixteenth-century motet
  - A four-voice fugue
  - A sonata-allegro movement
  - An orchestration of a classical, romantic, or contemporary work
  - A movement in serial technique
  - A freely composed work

**No credit earned until thesis has been submitted to and approved by Faculty Council.*

†Graduate students majoring in Composition or Music Literature may be registered for private instruction one hour every other week, as recommended by the major teacher and approved by the Dean. The student will then elect an additional 4-credit course (or applied music), as recommended by the major teacher. This procedure may be followed in either the first or second year or in both years of the graduate program.

Artist's Diploma

This program is offered in piano, organ, voice, violin, violoncello, flute. Candidates for admission must possess a highly advanced technique and the artistic and personal qualifications vital to success as a performer.

Requirements for Admission. Candidates must hold the Bachelor of Music degree or its equivalent, or a diploma in performance. They must give evidence of a substantial and varied repertoire as well as considerable public experience. They will demonstrate their musical achievement before the Faculty Council.

Candidates who intend to apply for financial assistance should so state when the admission application and supporting documents are submitted.

Requirements for the Artist's Diploma. The specified curriculum for the Artist's Diploma is the intensive study of the chosen instrument for a period of at least two years. It is assumed, however, that candidates will profit by additional related studies which will be designated by the Faculty Council.

Each candidate must present a complete public recital at the Conservatory during each year of study. He is expected to participate in other Conservatory performances as approved by the major teacher and the administration. The final recital will be considered the final audition, and the diploma will be authorized by the Faculty Council on the basis of that recital.

Performing Organizations

Conservatory Symphony Orchestra

The New England Conservatory Symphony Orchestra is composed of a select group of student instrumentalists and presents its regular performance season in Jordan Hall. These concerts, which hold an important place in the musical life of Boston, explore the symphonic repertoire from the early 18th century to the present. Distinguished composer-conductors who have appeared as guests with the orchestra include: Ernst Krenek, Walter Piston, Roger Sessions and Edgard Varese. The orchestra has given first performances in Boston and New York of such works, among others, as Carter's *Variations For Orchestra,* and Stockhausen's *Gruppen.*

The New England Conservatory Chamber Orchestra includes the first desk players of the full orchestra, and presents its own series of concerts.

Conservatory Chorus

The Conservatory Chorus presents choral literature from all periods in its many concerts during each academic year. In each of the last fourteen years, the chorus has performed with the Boston Symphony Orchestra. Several of these performances have subsequently been recorded by RCA Victor. The Tour Chorus, a smaller group chosen from the large chorus, annually gives a series of concerts locally and on a spring tour throughout the East. The Chamber Singers, a small ensemble specializing in the study and performance of madrigals and chansons, participates in these concerts. Membership in these groups is by audition.

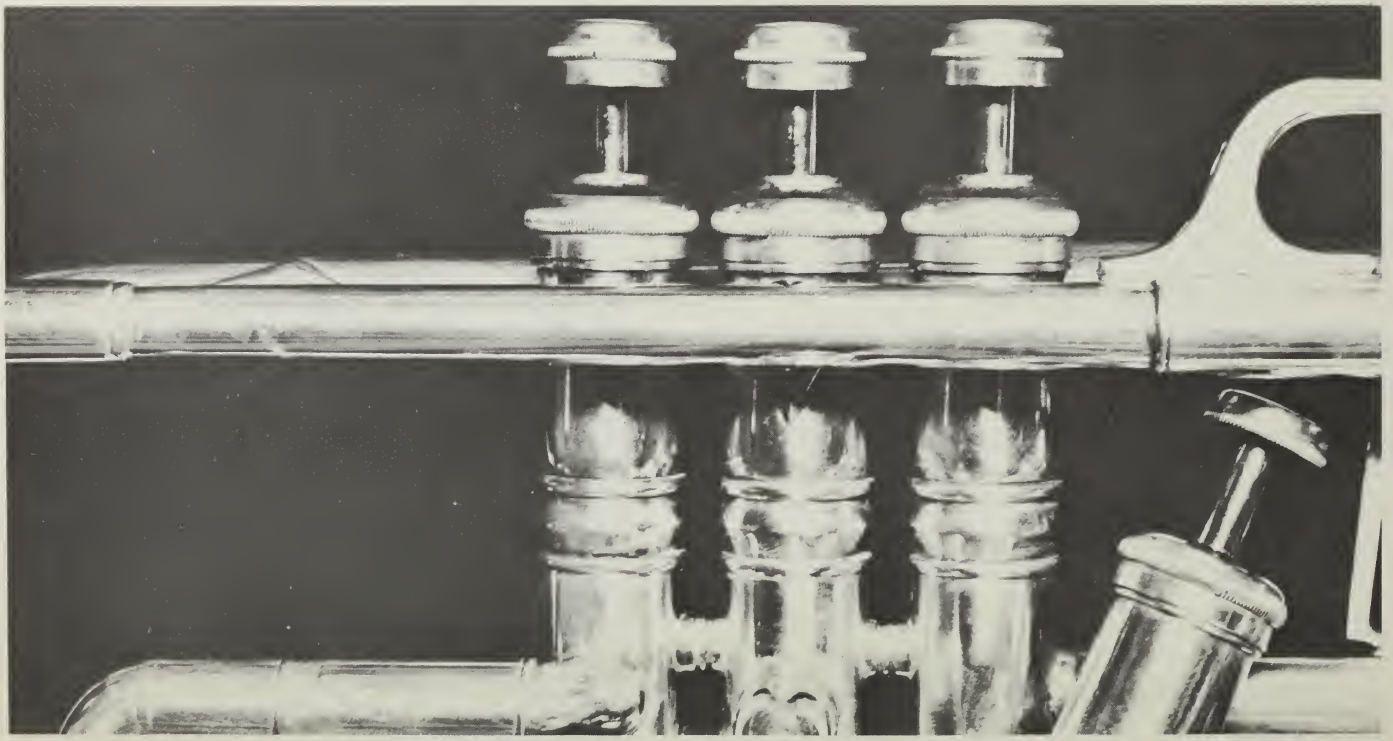
Conservatory Opera Theater

The Opera Theater provides training and performance experience at two levels. One group of singers participates in complete operatic productions and in recitals of complicated scenes. A second group receives basic training in opera through study and performance of less demanding repertoire. In addition to scene recitals and tours to local schools throughout the year, the Opera Theater presents three major productions, sung in English. A limited number of undergraduate and graduate students are accepted by audition each year.

An experiment is under way in basic opera orientation and fundamental acting techniques with younger singers whose vocal apparatus is not yet ready to handle the demands of operatic performance. This beginning group meets twice a week and is composed mostly of freshmen and sophomores, who must also maintain their responsibilities in the New England Conservatory chorus.

Quartet in Residence

The Boston Symphony String Quartet, quartet in residence at the New England Conservatory, is composed of virtuosi from the Boston Symphony Orchestra — concertmaster Joseph Silverstein, violinist George Zazofsky, principal violist Burton Fine, and principal cellist Jules Eskin. In addition to the instruction of selected students, the resident quartet presents a number of performances in Jordan Hall during the academic year. Undergraduate and graduate students may attend these Boston Symphony String Quartet performances without charge for admission.



Description of Courses

Courses in the 100 series are intended primarily for undergraduate students; in the 200 series, for undergraduate and graduate students; in the 300 series, primarily for graduate students.

Each credit (except those given for private instruction, laboratory classes, and performing organizations) represents one hour per week of class work for one semester. Total credit listed is for the academic year (unless otherwise indicated).

Piano

Piano Class. Designed to develop basic keyboard ability for non-piano majors. Sight-reading and good musicianship are stressed. Class participation offers opportunities for learning to listen and criticize, for playing before a group, and for reading in ensemble. Transposition, harmonization, and improvisation complement the work on repertoire, reading, and technique. The course prepares students for the Conservatory's undergraduate piano proficiency examination; accordingly, the small classes (4 to 6 students) work also on scales, arpeggios, and elementary harmonic formulae.
Mrs. Alderman, *Supervisor,* Mrs. Canaday, Mr. Creighton, Mr. Smith *2 credits*

Piano 211. *Piano Pedagogy.* An evaluation of methods and materials used in teaching piano at all levels. The contribution of great pedagogs of the past to the art of teaching is discussed, as well as the psychology of learning with special reference to the problems of sight-reading, practicing, and technique. There are opportunities for workshops, observation and discussion. Students teach one hour per week under the supervision of the pedagogy instructor. Mrs. Canaday *4 credits*

Piano 218. *Vocal Accompaniment.* A practical training in the art of accompanying vocal music (songs, operas, and oratorios) for advanced piano students. Students have an opportunity to prepare classical and modern repertoire in co-operation with voice students. Mr. Wolfes, Mr. Moriarty *4 credits*

Harpsichord

Harpsichord 201. *Continuo Class.* Historical survey and practical realization of figured basses at the harpsichord of music from 1600 to 1770. Tuning, regulation and maintenance of harpsichords. Required for harpsichord majors. Open as an elective to other students. Mrs. Keaney, Mr. Pinkham *2 credits*

Harpsichord 202. *Continuo Class.* Continuation of Music Literature 201. Performance of works from figured and unfigured basses at the harpsichord and organ. Ornamentation, improvisation and elaboration of basses and study of contrasting styles of continuo practices in early and late baroque. Required for harpsichord majors. Open as an elective to other students.
Mrs. Keaney, Mr. Pinkham *2 credits*

Voice

Voice Class. A course to acquaint non-vocal majors with the basic principles of voice production. Much attention is given to the problems of the teacher in vocal school music, at both the elementary and secondary school levels. Students gain a knowlledge of the young voice and learn to evaluate vocal sound, especially good choral tone. Class groups are small (4 to 6 students) to allow participation and discussion.
Miss Linda Phillips *4 credits*

Voice 211. *Vocal Repertoire.* A historical survey of the art song from the seventeenth century to the present day. Members of the class prepare for performance representative songs of each composer and period studied. The course includes an introduction to the subject of vocal ornamentation. Attention is given to the basic recital techniques of communication and projection, and especially to the problems of program building.
Mr. Wolfes, Mr. Moriarty *4 credits*

Voice 213. *Voice Pedagogy.* The study of current techniques in voice pedagogy, examined through discussion, lecture, interview, demonstration, and outside reading. Students attempt to formulate their own methods. In the second semester, class members are assigned to teach students without vocal experience.
Mr. Jagel *4 credits*

Voice 321. *Repertoire Coaching.* Private instruction in the interpretation of vocal repertoire. For graduate students only.
Mr. Wolfes, Mr. Moriarty, Mr. Rogers *4 credits*

Opera

Opera 201. *History of Opera.* A historical survey of opera from 1600 to the present day. The course places particular emphasis on the study of opera as a bona fide art form in terms of both musical and dramatic experience. Representative works from a variety of styles and periods are carefully examined and compared with regard to musical, literary, and theatrical values. A study of important source materials and a program of required listening form an integral part of the course. Mr. Philips *4 credits*

Opera 302. A seminar in the operatic works of Mozart.
Instructor to be announced *2 credits*

Opera 303. A seminar in the operatic works of Verdi.
Instructor to be announced *2 credits*

Opera 304. A seminar in the operatic works of Wagner.
Instructor to be announced *2 credits*

Opera 305. A seminar in the operatic works of contemporary composers. Instructor to be announced *2 credits*

Opera 310, 311. *Opera Production.* Private study of all aspects of staging, coaching and conducting opera. Majors have one hour private study each week. Mr. Philips *8 credits*
(Non-majors *4 credits)*

Opera 312. A seminar for Non-Major Stage Directors in the problems of operatic Stage Direction. Mr. Philips *4 credits*

Organ and Church Music

Organ 201. *Organ Improvisation.* Special study of the problems of extempore service playing, for Organ and Church Music majors. Mr. Willing *4 credits*

Organ 202. *Organ Design, Repertoire, and Conducting (Seminar).* A course designed to explore various aspects of church music in their practical application. The materials of church music will be examined, including choral and organ music. As much instruction and practice in choral conducting will be given as is advisable and practical, and organ design and the design of the physical musically related parts of the church will be thoroughly explored, both hypothetical and existing. Visits will be made to appropriate churches and instruments. Mr. Willing *4 credits*

Organ 301. *Liturgical Music (Seminar).* A comparative survey of the development of choral and keyboard music associated with the Lutheran, Anglican, and free church usages and the Roman

rite, including a study of plainsong and the sources of hymn tunes. Reading in the area of church history, performance of representative music, and visits to presentations of liturgical music will be expected. When possible, guest lecturers will deal with specific subjects, including music of the Jewish liturgies. Open primarily to graduate students; undergraduate students admitted by permission of the instructor. Instructor to be announced *4 credits*

Conducting

Conducting 213. *Basic Conducting.* A class designed to acquaint students with the field of conducting. The course includes a thorough study of the beat, an approach to the study of scores, and practical experience in rehearsal with an orchestra composed of class members. Mr. Prausnitz *4 credits*

Conducting 321. *Choral Conducting.* Instruction in the technique of conducting large choruses, church choirs, and small vocal ensembles, with special emphasis on repertoire, beat technique, and the vocal development of choral groups.
Mrs. deVaron *4 credits*

Conducting 322. *Orchestral Conducting.* For students seriously interested in the craft of conducting and sufficiently prepared to benefit from intensive training. Qualified members of the class have opportunities to conduct the Conservatory Symphony Orchestra. Admission to the class only upon approval of the instructor. Mr. Prausnitz *4 credits*

Ensemble

Ensemble 201. *Mixed Ensemble.* A class for the study of the chamber music literature for piano and stringed or woodwind instruments. Students deal with the problems of preparing representative compositions from all musical periods. *4 credits*

Ensemble 202. *Brass Ensemble.* The preparation of representative passages for brass instruments in the literature of the orchestra. Compositions in the brass chamber music literature (Gabrieli, Sanders, etc.) are also studied and given performance. Exactitude of intonation, rhythmic precision, and proper methods of attack are stressed. The group studies a wide selection of the orchestra literature; works which are being prepared for public performance by the Conservatory Symphony Orchestra are given particular attention. Mr. Voisin *4 credits*

Ensemble 203. *Percussion Ensemble.* A study of the rhythmic problems found in the major orchestral literature of the romantic and contemporary composers, with special attention to the works being prepared by the Conservatory Symphony Orchestra. Students also prepare compositions for percussion ensemble and for instrumental ensembles with solo percussion parts — such works as Chavez *Toccata for Percussion,* Stravinsky *The Soldier's Tale,* Walton *Facade Suite,* Bartok *Sonata for Two Pianos and Percussion.*
Mr. Firth *4 credits*

Ensemble 211. *String Quartet.* Mr. Silverstein *4 credits*

Ensemble 212. *Woodwind Ensemble.* The development of phrasing, style, intonation, and sonority for woodwinds through the medium of chamber music. Students prepare from the very large repertoire works such as Janacek *Sextet,* Poulenc *Sextet,* Mozart *Piano Quintet,* etc. Mr. Speyer *4 credits*

Ensemble 321. *Chamber Music for Strings and Piano.* A course available to advanced students in piano and stringed instruments for the study and performance of selections from the important chamber music literature. Sonatas, trios, quartets, and quintets representing various periods and styles are included in the course. Special attention is given to the techniques of projection in performance. Mr. Brink *4 credits*

Undergraduate students may repeat Ensemble 201, 202, or 203 for credit.

Composition

Composition 101 and 102. *First- and Second-Year Composition Class.* An introduction to formal principles and contemporary techniques. Original composition and analysis.
Mr. Cogan, Miss Escot, Mr. Pinkham *4 credits each*

Composition 103 and 104. *Third- and Fourth-Year Composition Class.* Continued study of formal principles and contemporary techniques. Original composition and analysis.
Mr. Cogan, Miss Escot, Mr. Pinkham *4 credits each*

In addition, private lessons in *Composition 104*
4 Credits

Composition 201. *Composition for Non-majors.* A class intended primarily for students who are not composition majors, but who wish to work in composition. The purpose of the course is, through composing, to deepen their experience of musical structure and contemporary techniques. Mr. Cooke *4 credits*

Composition 301 and 302. Private study of composition, one hour per week. For graduate composition majors.
Mr. Cogan, Mr. Cooke, Miss Escot, Mr. Pinkham *8 credits each*

History and Literature of Music

Music Literature and Form 101. *Music of the Renaissance, Baroque, and Classical Periods.* Through lecture, perfomance, listening, and discussion, the study of European music from the beginnings of polyphony through the sons of J. S. Bach.
Mr. Pinkham *6 credits*

Music Literature and Form 102. *Music of the 19th and 20th Centuries.* The study of style and form from the time of Mozart and Haydn to the present. The music studied includes all media: symphonic works, concertos, chamber music, lieder, opera, oratorio, and ballet. The emphasis is on the development of style and transformation of forms in the hands of successive composers. Music is heard on recordings and, whenever possible, in performances by members of the class. Mr. Cooke *6 credits*

Music Literature 321. *Renaissance Music (Seminar.)* Seminar on music from Machault through Byrd. Topics to be discussed will include sonorities, instruments, rhythm, tuning and temperament, role of music in Renaissance society, practical problems in performing this music today, such as scoring of *a cappella* works, substitution of instruments, etc. The discussions and papers will be, when practical, complemented by class performance.
Mr. Pinkham *4 credits*

Music Literature 322. *Music of the 18th and 19th Centuries (Seminar).* Through analysis, this course examines the sources of power and expressiveness in the symphonies and quartets of Haydn, operas of Mozart, large works of Beethoven, compositions by Schubert, Schumann, Chopin, Berlioz, Verdi, Wagner, and Brahms. Individual oral reports and papers are presented and discussed. Mr. Cooke *4 credits*

Music Literature 323. *Techniques of Twentieth-Century Composition.* Beginning with Debussy and Stravinsky, the characteristic aesthetic approaches and techniques are examined and illustrated. Class members give lectures on the treatment of these techniques in individual works. Study continues with Hindemith, Bartok, Schoenberg, Berg, Webern, Milhaud, Ives, Sessions, Carter, and Boulez. Speculations are made in the electronic and aleatory realms. Mr. Cooke *4 credits*

Music Literature 324. *Baroque Music (Seminar).* Seminar on music of the Baroque era with particular emphasis on the elements of style which subsequently influenced J. S. Bach. National styles, ornamentation and improvised embellishments, rhythmic alterations, expressions, etc. Mr. Pinkham *First semester, 2 credits*

Music Literature 325. *Music of J. S. Bach (Seminar).* Seminar on the music of J. S. Bach, with particular emphasis on the large choral works, the Brandenburg Concertos and the keyboard works. The discussions and papers will be, when practical, complemented by class performance.

Mr. Pinkham *Second semester, 2 credits*

See also Voice 211, Organ 202, Organ 301, Opera 201, 302, 303, 304, 305.

Theoretical Studies

Ear-Training 101. *Basic Musicianship.* The singing and aural recognition of scales, intervals, triadic forms and their inversions, rhythmic patterns and meters, and simple formal structures. The techniques acquired are applied to music from every period in order to develop in the student increasing aural mastery and understanding. Members of the Department *6 credits*

Ear-Training 102. *Basic Musicianship.* The singing and aural recognition of modulations, large-scale harmonic progressions, altered and dissonant chords, modes, chromaticism; use of alto and tenor staff. An introduction to singing and aural recognition of characteristic rhythmic, melodic, and harmonic aspects of contemporary music. Members of the Department *6 credits*

Ear-Training 201. *Advanced Ear-Training and Sight-Singing.* An advanced course in ear-training, sight- and score-reading, and sight-singing. The materials are drawn from every period, with special emphasis on problems of modern music. This class is offered for vocalists and for instrumentalists in alternate years.

Mr. Monod *4 credits*

Compositional Techniques 101. *Introduction to Principles and Techniques of Composition and Analysis.* Species counterpoint in two and three voices. Associative relationships. Theory of tonal harmony. Settings of tonal melodies and realizations of figured basses. Analysis of relevant examples from every period. Compositional problems. Members of the Department *6 credits*

Compositional Techniques 102. *Principles and Techniques of Composition and Analysis.* Melody: concepts of direction; embellishment and prolongation; association, variation and contrast; phrase structure. Contrapuntal-harmonic motion: alteration: tonicization; modulation. Compositional elaboration. Analysis of relevant examples from every period. Compositional problems.

Members of the Department *6 credits*

Compositional Techniques 201. *Survey of Counterpoint.* Contrapuntal techniques and forms, drawn from the major historical periods to the present. Intensive analysis and writing.

Dr. Hoffmann *6 credits*

Compositional Techniques 211. *Principles and Techniques of Composition and Analysis.* Composition in small forms. The evolution of harmonic, contrapuntal and compositional principles in the past 100 years: ambiguity, structural dissonance, synthetic

structures, total chromaticism, anti-tonality, serialization. Analysis of relevant examples. Compositional problems.
Members of the Department *6 credits*

Compositional Techniques 221. *Contrapuntal and Harmonic Techniques.* Contrapuntal and harmonic techniques as developed by Stravinsky, Bartok, Hindemith, and others. Short contrapuntal studies are written in diatonic, chromatic, mixed, and twelve-tone languages. Mr. Cooke *4 credits*

Compositional Techniques 222. *Serial Technique.* The evolution of serial technique from the early works of Schoenberg, through Berg and Webern, to the advances of the most recent generation of American and European composers. Mastery of these concepts through both analysis and writing.
Member of the Department *4 credits*

Keyboard Harmony 201. Application of harmonic and theoretical skills to the keyboard. Harmonization, improvisation, transposition, and realization of figured bass are included in the training. Individual performance will be stressed.
Member of the Department *4 credits*

Counterpoint 211. *Sixteenth-Century Vocal Counterpoint.* A study of the sixteenth-century vocal style through analysis of composition and exercise in two-part and three-part counterpoint. Writing of motets and other forms of vocal composition.
Mr. Cooke *4 credits*

Counterpoint 212. *Eighteenth-Century Instrumental Counterpoint.* A study of the eighteenth-century instrumental style. Writing of chorale-preludes, two- and three-part inventions, and introduction to fugue. Analysis of the *Bach Inventions, Well-Tempered Clavier,* and *Art of the Fugue.* Mr. Cooke *4 credits*

Analysis 201. *Analysis and Analytic Hearing.* By working in small classes the student is given an opportunity to develop skill in practicing those techniques of musical analysis — melodic, contrapuntal, harmonic, and rhythmic — necessary for the understanding of a musical work. Member of the Department *4 credits*

Orchestration 201. *Basic Instrumentation.* The sonoral possibilities and mechanics of instruments, as well as their acoustical basis. Analysis of their orchestral uses. Arranging and writing for various instrumental groupings.
Member of the Department *4 credits*

Orchestration 202. *Orchestration.* A study of the textural and sonoral possibilities of the orchestra. Analysis of examples from the history of music, and scoring of keyboard music or of original material for orchestra. Mr. Monod *4 credits*

Problems in Theory 301. *Seminar.* The graduate seminar for theory and composition majors. The meetings are devoted to certain selected problems in analysis or in theoretical areas

(rhythm, harmony, counterpoint, texture, formal structure), the emphasis to fall each year on different problems and on a different musical period. Mr. Cogan *4 credits each year*

Problems in Theory 302. *Conference.* Graduate theory majors taking *Problems in Theory 301* are expected to undertake specific related projects in analysis and in mastering various aspects of written musical technique. These projects are examined and discussed in this private conference.

Mr. Cogan *4 credits each year*

Interpretive Analysis 301. *Analysis for Performers.* A graduate course for applied music majors. The student's knowledge of harmony, counterpoint, and form is applied to extract the implications for performance. At the same time, the student is introduced to important concepts of rhythmic, linear, harmonic, and structural analysis. During the course of the year, the student will analyze works from his own area of specialization.

Mr. Cogan *4 credits*

Music Education

Music Education 101. *String Class.* Fundamental instruction in each of the stringed instruments (violin, viola, violoncello, and doublebass). Instruction in class teaching, conducting (fundamental beat patterns), and the preparation of materials of instruction. Dr. Silverman *1½ credits*

Music Education 102. *Percussion Class.* Fundamental instruction in percussion with emphasis on snare drum rudiments. Instruction in class teaching, conducting (fundamental beat patterns), and the preparation of materials of instruction.

Dr. Silverman *½ credit*

Music Education 103. *Heterogeneous Instrumental Class II.* Fundamental instruction in each of the instruments of the woodwind choir (flute, oboe, clarinet, bassoon, and saxophone). Problems of organization and teaching instruments in mixed groups. Instruction in class teaching procedures, elements of conducting, and the preparation of materials of instruction.

Dr. Silverman *2 credits*

Music Education 104. *Heterogeneous Instrumental Class III.* Fundamental instruction in each of the instruments of the brass choir (trumpet, trombone, baritone, horn, and tuba). Problems of organization and teaching instruments in mixed groups. Instruction in class teaching procedures, elements of conducting, and the preparation of materials of instruction.

Dr. Silverman *2 credits*

Music Education 211. *Music in Elementary Education.* A study of the place of music in the elementary curriculum projected against a background of practical conditions; procedures for the realization of valid objectives; study of supervisory and teaching procedures to determine their aesthetic values and practical uses in the education of children; vocal and instrumental problems; demonstration teaching; curriculum planning.

Mrs. Whitney *4 credits*

Music Education 212. *Music in Secondary Education.* A study of the function of music in the general education of youth; a detailed consideration of the musical activities, courses, and services suitable to the curriculum of modern secondary schools of various levels; problems arising from such limitations as school size, class schedule, and budget; procedure and materials; study of the good teacher and supervisor. Mrs. Whitney *4 credits*

Music Education 213. *Instrumental School Music.* A study of the problems involved in planning and developing a complete program of instrumental music from earliest grade levels to community levels. Dr. Silverman *4 credits*

Music Education 215. *Practice Teaching.* Application of the materials of Music Education 211 and 212. Students are assigned to school systems in the Greater Boston area, where they serve as practice teachers under the supervision of the local directors of music and the chairman of the music education department. There are biweekly seminars at which the problems of music supervision and teaching are studied in the light of classroom experience. Minimum of 150 clock-hours of teaching required.

Mrs. Whitney, Dr. Silverman *6 credits*

Music Education 217. *Materials and Conducting.* A laboratory for the study and evaluation of vocal and instrumental material for the school music program. Seniors will gain experience in conducting techniques through regular weekly assignments. All Music Education majors will be assigned to this class.

Mrs. Whitney, Dr. Silverman *4 credits*

Music Education 321. *Supervision.* A seminar in the principles and techniques of supervision in a democratic society and their application to specific problems of learning, with emphasis upon evaluation and improvement of the teacher-learner situation in the public schools. Mrs. Whitney *4 credits*

Music Education 325. *Music in Higher Education.* A study of the development of music offerings at the college level for the training of teachers. The course will consider curricular patterns, the relation of music to other college subject areas, and the problems of teacher certification. Mrs. Whitney *4 credits*

Music Education 326. *Tests and Measurements.* A general study of objectives, aims, and procedures in the field of statistics and mental measurement. In addition, the course will deal with prognosticative and achievement measures in music.
Dr. Silverman *4 credits*

String Pedagogy. A study of the development of the string program in private and public schools. The course will emphasize methods and materials for teaching children in class situations and provide supervised teaching experience in public and/or private schools. Miss Sykes *4 credits*

Academic Studies in Humanities

English 101. *Techniques of Reading and Writing.* The course stresses the value of perceptive reading, logical thinking, and clear, accurate writing. The readings for the course include seminal works from the intellectual history of the nineteenth and twentieth centuries. The issues raised by these works are the subject matter of student writing.
Mr. Halprin, Mr. Moore *6 credits*

Literature 101. *Ancient, Medieval, and Renaissance Literature.* A study of the Ancient, Medieval, and Renaissance worlds with reading in the works of Homer, Aeschylus, Sophocles, Euripides, Virgil, Dante, Cervantes, and Shakespeare.
Dr. Bluestone *6 credits*

Literature 102. *American Literature.* A survey of American literature, from the colonial period to the present. Special emphasis is given to historical context and to the major works of the major writers. Mr. Halprin *6 credits*

Literature 321. *Sophocles and Shakespeare.* A study of two major developments in the history of the drama: the classic and the baroque. Instructor to be announced *4 credits*

Literature 322. *Modern Poetry.* A study of the works of William Butler Yeats, T. S. Eliot, Gerard Manley Hopkins, W. H. Auden, and others. Mr. Moore *4 credits*

Literature 324. *Methods and Materials of Research.* A seminar in the problems of musical research.
Instructor to be announced *4 credits*

Literature 325. *Problems in Aesthetic Theory.* A seminar concentrating on individual research projects designed to inquire into what music does, what it has been thought to do, and what it can do. Collateral readings in, and seminar discussion of selected major works on arts other than music. Mr. Halprin *4 credits*

Academic Studies in Social Studies

Philosophy 101. *Introduction to Philosophy.* Introduction to and discussion of the classical problems of philosophy, with particular attention to epistemology and valuation.
First semester 3 credits

Philosophy 102. *Philosophy of Education.* Discussion of the nature and scope of philosophies of education. Some time is spent on the work of particular philosophers, to examine their views as to the nature of man and to draw implications for educational practice. *Second semester 3 credits*

Psychology 101. *General Psychology.* An introductory course in the study of human experience and behavior; the scope and methods of psychology; physical structure of behavior; factors in psychological growth, processes, and measurement.
Mrs. Whitney *First semester 3 credits*

Psychology 102. *Educational Psychology.* Psychology of learning and teaching; particular problems of education for musical growth. Mrs. Whitney *Second semester 3 credits*

Academic Studies in Languages

French 101. *Elementary French.* A course designed to give the beginning student a command of French grammar and a basic vocabulary, through an orally oriented approach.
Mrs. Tronerud, Mrs. March *6 credits*

French 102. *Reading, Conversation, and Composition.* Functional review and practice of grammar are combined with readings in literary and cultural texts. The development of aural-oral skills; the command of writing French; reading and comprehension.
Mrs. Tronerud, Mrs. March *6 credits*

French 201. *Literature.* The study of selected works representative of the major periods of French literature, from the Middle Ages to the present. The course combines study of the literature with an opportunity to improve listening and speaking ability.

Mrs. Tronerud *6 credits*
for graduate students *4 credits*

French 202. *Twentieth-Century Literature.* Readings in twentieth-century literature, with emphasis on "explication de texte" for oral work. Mrs. March *6 credits*
for graduate students *4 credits*

German 101. *Elementary German.* Introductory grammar and composition; emphasis on oral training; reading selections from German sagas and fairy-tales.

Mrs. Oldenburg, Mrs. Reutlinger *6 credits*

German 102. *Intermediate German.* Advanced grammar and composition; introduction to the German literature of the late eighteenth century to the twentieth century (Sturm und Drang — Spat-Romantik), especially in relation to its contribution to the German "Lieder" and other music. Mrs. Oldenburg *6 credits*

German 201. *Literature.* Reading and discussion of J. Eichendorff *Aus dem Leben eines Taugenichts,* Thomas Mann *Tonio Kroger,* E. T. A. Hoffmann *Don Juan,* E. Morike *Mozart auf der Reise nach Prag.* Mrs. Oldenburg *6 credits*
for graduate students *4 credits*

Italian 101. *Elementary Italian.* This course for beginners combines very intensive work in oral expression with a study of elementary grammar and introductory readings.

Mrs. Yona *6 credits*

Italian 102. *Intermediate Italian.* The aim of this class, a continuation of *Italian 101,* is to increase the student's active command of the language through the reading of selected modern prose, through oral reports, and through grammar review and composition. Mrs. Yona *6 credits*

Italian 201. *Literature.* A study of short masterpieces, from Dante to the present, designed to acquaint the student with the Italian literary and cultural tradition. Emphasis is placed on oral explication and written composition. Mrs. Yona *6 credits*
for graduate student *4 credits*

Russian 101. Mrs. Foster *6 credits*

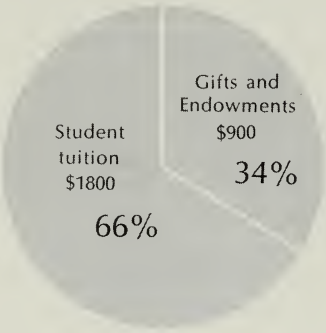
Russian 102. Mrs. Foster *6 credits*

Courses at Simmons College

The provisions of an agreement with Simmons College allow a Conservatory student to elect courses for full credit at Simmons. Such a student must be recommended to the Dean at the New England Conservatory by a departmental chairman. The student will then be referred to the Simmons Dean, who will determine whether the student is qualified to take the course requested.

Expenses

The tuition rates listed below represent the first increase made in a period of ten years. These changes cover only slightly more than one half the cost of educating the student body. The balance is met by the Conservatory's own funds, and by gifts and bequests; and to this extent each student is, in a sense, the beneficiary of a scholarship. In order to provide opportunity for students to adjust to the increased rates, assistance in the form of scholarships *(See pages 53 and 54)* and loans *(See page 54)* will be increased in equitable proportion.



Where the Conservatory gets its dollars

Actual cost of education per student: $2700

Undergraduate Tuition (per academic year)

Bachelor of Music degree $1800.00
Diploma 1300.00

The tuition charge covers all required class and private instruction as listed in the curricular outlines, as well as health insurance. There is an additional charge for extra instruction undertaken at the student's option.

Graduate Tuition (per academic year)

Master of Music Degree $1250.00
Artist's Diploma 700.00-1250.00
Additional graduate courses (in class), per credit 80.00
Undergraduate courses (deficiencies), per credit 60.00

The basic tuition charge for an applied music major covers private instruction and a maximum of two courses and health insurance. In the case of other majors, the tuition covers four courses.

Incidental Charges and Fines (charged when applicable)

Application Fee (all new students) $10.00
Advanced Standing or Make-up Examinations, each 5.00
Late Registration Fine 10.00
Course Change Fee 4.00
Auditing Fee, per course per semester 25.00
Copies of Transcript (first copy free) 1.50

The first copy of any subsequent transcript order is $1.50. Additional copies ordered at the same time are $.50 each.

Practical Charges (Optional)

Practice facilities are provided at the following rates (The sum is for one hour per day, six days per week, per year, unless otherwise noted; rates for single hours are available from the Registrar):

Room with upright piano $10.00
Room with grand piano 25.00
Harpsichords (no time limit) 100.00
Percussion Rooms (no time limit) 50.00
Organs (no time limit) 100.00
Jordan Hall organ (single hours only) ..... .50

Rental of Instruments

A limited number of orchestral instruments are available for rental to students at these weekly rates:

Violin, Viola ..... $.50
Violoncello, Double-bass ..... .75
Woodwind, Brass 1.25

Dormitory Charges

Room (double occupancy) and Board $1000.00
Room (single occupancy) and Board 1200.00
Medical Fee 50.00

Board includes breakfast and dinner, seven days per week.

Financial Regulations

Advance Deposits. Undergraduate and graduate applicants are required to make an advance tuition deposit of $50 within two weeks after acceptance. This deposit is not refundable.

Currently enrolled undergraduate and graduate students are required to pay a $50 advance tuition deposit for the succeeding year by June 1. This deposit is not refundable.

A deposit of $50 must be submitted with the dormitory reservation. This deposit is not refundable.

Tuition and Dormitory Payments. All entering Freshmen are required to pay one-half of the tuition and if applicable, one-half dormitory charges plus medical fee in full three (3) days prior to Orientation Week.

All entering Graduate Students should pay $625.00 three (3) days prior to Orientation Week.

All other students are required to pay one-half tuition and, if applicable, one-half dormitory charges plus medical fee in full three (3) days prior to start of classes.

Second semester charges for all students are due in full three (3) days prior to start of classes.

Refunds. If a student finds it necessary to withdraw from school after registration, semester refunds will be made for all class work as follows: during the first two weeks 80%; during the third week 60%; during the fourth week 40%.

Refunds cannot be granted on tuition paid for private lessons, and there can be no refunds if a student is dismissed from school.

Dormitory reservations are made for the year, and therefore charges are for the year, and no refund can be given for room charges; refunds, however, will be given on a pro-rata basis for board.

Payment Plans. Several deferred tuition payment plans are offered by commercial firms.

For students and parents desiring to pay education expenses in monthly installments, a low cost deferred payment program is available through Education Funds, Inc., a nationwide organization specializing in education financing.

All EFI plans include insurance on the life of the parent, total and permanent disability insurance on the parent, plus trust administration in event of the parent's death or disability. Agreements may be written to cover all costs payable to the school over a four year period in amounts up to $14,000.

Parents desiring further information concerning this deferred payment plan should contact the financial officer of the school or Education Funds, Inc., 10 Dorrance Street, Providence, Rhode Island 02901.

Personal Accounts. It is suggested that students maintain personal accounts in one of the many commercial banks in the immediate neighborhood of the Conservatory. The Conservatory does not provide facilities for student accounts.

Description of Charges and Fines. An *application* charge of $10 is required of all undergraduate and graduate applicants. This fee is not refundable, nor is it applicable to tuition or to other charges.

A $5 charge is made for each examination taken to establish advanced standing or to make up a regular examination.

A *late registration fine* of $10 will be charged currently enrolled or new students who in any way fail to comply with college regulations regarding registration.

A *course change charge* of $4 will be made for any course change made at the student's option at other than specified registration periods.

A *medical fee* of $50 is charged dormitory residents to cover clinical service by a licensed physician, emergency treatment by a resident nurse, and infirmary care.

Scholarships, Loans, Special Awards

Scholarship awards are made on the basis of high academic achievement, musical potential, good moral character, and financial need. A scholarship is normally awarded for the academic year. Students may re-apply for each succeeding year. In order to receive or retain a scholarship the student must pass the promotional audition, be recommended by the major teacher, and must maintain a C average or better.

The New England Conservatory is a participant in the College Scholarship Service. Parents of all new students who apply for scholarships are expected to fill out the Parent's Confidential Statement (obtainable from the high school guidance counselor) and send it to the College Scholarship Service, Box 176, Princeton, New Jersey, before May 15.

It is expected that all students who receive scholarship awards will participate in any authorized curricular or extra-curricular activity the Conservatory undertakes.

Funds available for scholarships are listed below. The Conservatory is now engaged in a special campaign to increase these funds.

Scholarship Funds

Carl Baermann Scholarship
Louise Baker Scholarship
Anna C. Bird Scholarship
Kate E. Blanchard Scholarship
Edwin Perkins Brown Scholarship
Florence E. Brown Scholarship
Harriet Tilden Brown Scholarship
Samuel Carr Scholarships
Emily Allen Cates Scholarship
Chase Scholarship
F. Lyman Clark Scholarship
Alice Robbins Cole Fund
Converse Scholarships
M. Ida Converse Scholarships
Jennie L. Cox Scholarship
Lotta Crabtree Scholarships
David W. Cushing Scholarship
Mabel Daniels Scholarship
Oliver Ditson Scholarships
Robert G. Dodge Scholarship
Ellen B. Doe Scholarship
Henry Morton Dunham Fund
Henry T. and Mary W. Dunham Scholarship
Emma Eames Scholarship
Arthur F. Estabrook Scholarship
Mrs. Arthur F. Estabrook Scholarship
Maria A. Evans Scholarship
Arthur Foote Scholarship
Fanny Elizabeth French Scholarship
Frances Phetteplace Fry Scholarship
Clara E. Getman Scholarship
Wallace Goodrich Scholarship
Lucinda Gould Scholarship
Mary Frothingham Hooper Scholarship Fund
John Collins Hurley Scholarship
George B. Hyde Scholarship
Elma Igelmann Scholarship Fund
Rebecca Jackson Scholarship
Hatie M. Jacobs Scholarship
Julia Klumpke Scholarship Fund
W. H. Langshaw Scholarship
Doris M. Lehmann Memorial Scholarship Fund
Nettie E. Lentz Scholarship
Agnes M. Lindsay Scholarship
John Ellerton Lodge Scholarship Fund
Anna M. Mason Scholarship
Elizabeth Henshaw Metcalf Memorial Fund
Mildred Miller Scholarship
Oliver W. Mink Piano Fund
Mrs. Oliver W. Mink Fund
Marry C. Morrison Scholarship
George H. Munroe Fund
Elsie and Walter W. Naumburg Scholarship

New England Conservatory Alumni Association Memorial Scholarship
Blanche B. Parker Fund
Katharine H. Parker Scholarship
Phi Mu Alpha Sinfonia Scholarship
Marion S. Potter Scholarship
Clara Kathleen Rogers Scholarship
Florence C. Rowe Scholarship Fund
Rebecca F. Sampson Scholarship
Jesus Maria Sanroma Scholarship
George Saunders Memorial Scholarship
Edmund H. Sears Memorial Scholarship
Southwick Scholarship
Alden Speare Scholarship
Ruth Amelia Squire Memorial Fund
Stern Family Memorial Scholarship
Helen O. Storrow Fund
Marie Sundelius Scholarship
Elizabeth Louise Walker Scholarship Fund
Charles Warren Scholarship Fund
Leo Weidhorn Scholarship
Weston Country Evening Concert Series Scholarship Fund
Weston-Metropolitan Hammond Organ Club, Inc. Scholarship Fund
Weyerhaeuser Scholarship
Amasa J. Whiting Scholarship
Jennie E. Woodman Scholarship

Major Loans

Unless otherwise indicated, information and application blanks may be obtained by writing to the Business Office.

National Defense Student Loan Program. The New England Conservatory participates in and contributes to the National Defense Student Loan Program.

United Student Aid Funds, Inc. Under this plan the New England Conservatory certifies to participating local banks for loans up to $1000 per year for students beyond their first year, and $1500 per year for graduate students.

General Loans

Mr. and Mrs. Philip R. Allen Endowment. A gift, the income of which is to be used for loans to students.

The Alvan T. and Viola D. Fuller Fund. Established by a gift from the Alvan T. Fuller Foundation, the income to be used for grants-in-aid to students.

The Henry Munroe Rogers Fund. A gift, the income of which is to be used for loans to students.

The Eben Tourjee Student Aid Fund. An Alumni Association fund, from which students may borrow modest sums to meet emergency situations. Students are expected to repay these loans in accordance with an established schedule.

Beneficent Society Loans. The Beneficent Society of the New England Conservatory of Music has a fund available to lend to juniors, seniors, and graduate students of the Conservatory who have been properly recommended, to assist them with their tuition expenses. Loans from this fund are made without interest, with the understanding that they will be repaid in accordance with a basic re-payment plan after graduation or withdrawal, so that funds may continue to be available for other students needing help. Meetings for the consideration of loans will be held late in both May and January.

Student Awards

George Whitefield Chadwick Medal. To be awarded annually to the senior student whose entire Conservatory record of achievement has been most distinguished by superior accomplishment in the candidate's major field, supplementary studies, extra-curricular

activities, and good citizenship. The recipient will be determined by decision of the Faculty Council.

Faculty Council Citation. The Faculty Council Citation is an award made by the Council to a graduate student who has maintained an exceptional record and has shown superior qualities of scholarship. This award was initiated at the Commencement Exercises in June, 1964, and will not necessarily be awarded annually.

Faculty Awards

Philip R. Allen Chair in Chamber Music. A fund established by a gift from Mr. and Mrs. Philip R. Allen and Mr. and Mrs. Carl A. Weyerhaeuser the income of which is to be used to endow a chair or chairs in chamber music.

Hyman Aronowitz Memorial Fund for Teachers. A gift of the Hyman Aronowitz Family Association in memory of the late Hyman Aronowitz, whose six daughters attended the Conservatory. When the income from the fund has reached a specified amount, it is to be used annually for the benefit of one or more teachers selected by the President of the Conservatory. The Fund is open to subscription by friends and the public.

Frederick S. Converse Fellowship. Awarded by the Executive Committee to a member of the theory department, such member to be recommended by the President, for assisting in the supervision and administration of courses in the field of music theory, and for the purpose of achieving an effective coordination.

Walter W. Naumburg Professorship in Music. Income from a bequest under the will of Walter W. Naumburg to endow professorships in music.

Health Insurance Plan

An insurance plan providing sickness and accident benefits is provided for all Conservatory students. The insurance covers a twelve-month period and provides up to $500.00 in benefits for each accident; sickness payments are made on a prearranged schedule.

Medical Service for Dormitory Residents

Available to all dormitory residents are care in the dormitory infirmary and emergency treatment by a resident nurse. In addition, the Conservatory has arranged with a group of physicians for 24-hour-per-day telephone consultation and emergency treatment if necessary. The physicians hold clinics at the dormitory infirmary three times per week. Emergency hospital treatment is available at the Emergency Ward of the Massachusetts General Hospital, under the supervision of one of the Conservatory physicians.

Students requiring special attention may arrange visits with one of the physicians at his office. Charges for this additional service are nominal.

Pi Kappa Lambda

The New England Conservatory chapter of Pi Kappa Lambda, the national music honor society, each year elects to membership a number of seniors and graduate students. Such election is indicative of extraordinary attainment in music, together with the personal qualifications necessary for success in the field.

In addition to other activities, Pi Kappa Lambda endeavors to stimulate high standards of musical achievement by conducting an annual scholarship competition open to all performers returning for graduate study.

Composers' Forums

Monthly during the academic year, student composers at the Conservatory present workshop performances of original works at Composers' Forums. Composition students, faculty members, and other members of the Conservatory community attend these sessions, at which each new composition is analyzed and discussed. The student composers in attendance, as well as those whose works are performed, consider the Composers' Forums a valuable educational experience.

Radio and Television

The Conservatory is a member of the Lowell Institute Cooperative Broadcasting Council and shares with other institutions the facilities of Stations WGBH-FM and WGBH-TV (Channel 2). On television, the Conservatory presents its faculty and students in various forms of musical performance each month throughout the academic year. Weekly radio broadcasts of full-length concerts by students and faculty ensembles and by the performing organizations are presented from Jordan Hall over WGBH-FM. These programs are also heard over WAMC-FM in Albany, WFCR-FM in Amherst, WHRB-FM in Cambridge, WBAI-FM in New York City, WAMU-FM in Washington, D.C., WUHY-FM in Philadelphia, and CJRT-FM in Toronto.

Placement Bureau

The Placement Bureau provides for Conservatory students and graduate alumni a wide variety of opportunities for professional positions throughout the country. Especially successful has been the placement of musicians in public schools, colleges and symphony orchestras. The Bureau prepares for each graduate a dossier of information concerning his education at the Conservatory, references and professional experience. These credentials are kept on permanent file and are available to support future applicants for new positions.

In addition to recommending candidates for permanent positions, the Placement Bureau helps students secure part-time positions in churches, orchestras and choruses, "spot" jobs in performing and in some forms of non-musical employment. The Bureau also affords information for summer employment.

The Extension Division

The Preparatory School offers a comprehensive eight-year sequence of musical training in *Instruments, Theory of Music* and *Ensemble* for young pre-college students, age 8 to 18. Also offered is a program of creative study for very young children, ages 3½ to 8, which features *Eurhythmics,* (rhythmic movement, listening, sightreading and improvisation); *Violin* based on the principles of the Japanese pedagogue, Dr. Shinichi Suzuki; and early *Class Piano.*

A Youth Chorus of about 40 high school age members, and the Youth Orchestra with full instrumentation numbering about 60 players, give three Jordan Hall concerts annually as well as make

outside appearances. Rehearsals are once a week throughout the school year.

The Preparatory School has special interest for degree course music students, who generally anticipate teaching in some capacity. Some graduate students who qualify as teaching fellows in the Preparatory School and pedagogy students in the undergraduate department, who do their practice teaching here, learn the philosophy and principles and see the actual results of a large, active music school for young students. Since the best musicians develop their abilities from the earliest possible age, future teachers profit by observing and sometimes participating in the broad curriculum and performing events of the Preparatory School.

The Adult Department offers many professional musicians and worthy amateurs non-degree musical study. Instrumental and vocal lessons, theory classes at various levels of advancement, and certain special pedagogy courses for teachers of children, all no-credit courses, are available.

The Extension Division has three Branches: Wellesley, North Shore in Hamilton, South Shore in Hingham. The entire enrollment of the Preparatory School in Boston and in the Branches is currently 1425; the adult enrollment is about 500.

FORM OF BEQUEST

Date.....

I give, devise, bequeath the sum of ..... dollars ($000) to the New England Conservatory of Music (a Massachusetts corporation of Boston, Massachusetts) to be used for its corporate purposes.

Signed .....

Address .....

.....

Please return to: President's Office, New England Conservatory of Music, 290 Huntington Avenue, Boston, Massachusetts 02115.

Grade System

Grades, based on regular class work, examinations, and attendance, are recorded in every subject at the end of each semester.

A Excellent
B Good **D** Poor, but passing **WP** Withdrew Passing
C Satisfactory **E** Failure **WF** Withdrew Failing
INC Final examination not taken; grade becomes E unless work is made up within the first six weeks of the next semester in which the student is registered. Notices of low standing or failure at mid-semester are sent to students and to the parents of freshmen, but not to parents of upper classmen.

Members of performing organizations are graded S (Satisfactory) or U (Unsatisfactory), except that in cases of exceptional merit, the grade of A (Excellent) may be given.

(To earn credit, graduate courses must be completed with a grade of A or B. Both semesters of full-year graduate courses must be taken. The final grade in these courses is a cumulative grade for the year.)

Honors

Honors are awarded to students receiving the Bachelor of Music degree on the basis of scholastic average throughout the entire course.

Highest Honors Awarded to the person achieving the highest average

Honors with Distinction For an average of 3.75 or higher

Honors For an average between 3.25 and 3.74

(A=4, B=3, C=2, D=1; in averaging, the grades are weighted by credit earned.)

Dean's List

Full-time students who earn A or B in all subjects in a given semester are placed on the Dean's List.

Veterans

The New England Conservatory curricula leading to the Bachelor of Music degree, the Diploma, and the Master of Music degree are approved by the Veterans Administration for veterans eligible to receive training benefits under Chapter 31 of title 38 (P.L. 894), Chapter 33 of title 38 (P.L. 550), and Chapter 35 of title 38 (P.L. 634).

General Regulations

Responsibility and authority for the admission, continuance, promotion, and graduation of students is vested in the President, the Deans, the Faculty Council, and the Undergraduate Faculty Board. The New England Conservatory reserves the right to refuse, suspend, or cancel the registration of any student whose acceptance or continued attendance is considered to be detrimental to the best interests of the student or of the college.

Students are expected to attend all classes and lessons regularly. When in the opinion of any faculty member a student's attendance is unsatisfactory, the Dean will take appropriate action. Official excuses for illness will be granted by the Registrar when evidence of sufficient cause is presented before the scheduled class or lesson time. Normally, no excuses from classes or lessons will be granted for reasons other than illness; however, exceptions may be made by the Dean in emergency situations.

Changes of course or section and the addition or cancellation of courses must be approved by the Dean. Failing grades will be recorded for courses cancelled without such approval. Permission for change is not normally granted after the second week of a semester; in the event it is, a permanent grade (WP or WF) will be recorded.

Practice facilities may be used only with clearance from the Registrar.

All matters regarding tuition, fees, and rentals are the responsibility of the Business Manager.

Board of Trustees

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Term of office expires at Annual Meeting in the calendar year indicated.
For two years: Kalman Novak, representing the Alumni Association.

Faculty Biographies

JEAN POOLE ALDERMAN B.A. (University of Rochester), M.A. (Columbia University), Harvard University, Boston University, Berkshire Music Center. Piano with Max Landow, Sandor Vas, Mme. Simone Barere, Robert Pace. Faculty, New York Institute for the Education of the Blind, 1950-54. South End Music Center, 1954-56. Beaver Country Day School, 1955-60. European tour in violin-piano duo for State Department and Special Services, 1957. Ensemble and solo recitals and television appearances in New England. Beebe Fellowship, 1964.

ALBERT YVES BERNARD LL.B. (Faculty of Law, Paris University), Diploma with medal in solfege, Diploma with first prize in viola (Paris Conservatory). Viola with Maurice Vieux. Chamber music with Lucien Capet and M. Tournemire. History of music with M. Emmanuel. Former member, Paris Opera Orchestra, Concerts Colonne, Oberdorffer String Quartet (Paris), Chardon String Quartet (Boston). First viola, Esplanade Orchestra (Boston), 1929-54. Member, Boston Symphony Orchestra. Faculty, Berkshire Music Center. Officier d'Academie for distinguished service to music.

MAX BLUESTONE B.N.S. (College of the Holy Cross), A.M., Ph.D. (Harvard College). Teaching fellow and research assistant, Harvard, 1952-55. Faculty, Haverford College, 1955-57; Babson Institute, 1957-62. Visiting lecturer, Harvard Graduate School of Education, 1962. Director, English education, Harvard Graduate School of Education, 1962-65. Educational Testing Service and College Examination and Research Project, 1954-65. Educational consultant, Education, Inc. Staff editor. *The Shakespeare Newsletter,* 1960- Member, The English Institute, Modern Language Association, American Association of University Professors, National Council of Teachers of English, Renaissance English Text Society.

ROBERT BRINK Malkin Conservatory of Music, Harvard University, Boston University, N.E.C. Violin with Jacques Malkin, Albert Spalding. Theory with Nicholas Slonimsky, Suzanne Block. Composition with R. Henning. Piano with Jules Wolffers. Faculty, Boston University School of Fine and Applied Arts, 1954-59. Member, Brink-Pinkham Duo, Hamden Trio, Brink-Barker Duo. Concertmaster, Cambridge Festival Orchestra. Annual concert tours in United States, Canada, Europe. Solo radio appearances on CBS, CBC (Canada). Recordings.

ALICE CANADAY A.B. (Smith College), B.Mus., M.Mus., Ditson Fellow, (Yale School of Music). University of Edinburgh. Piano with John Duke, Bruce Simonds, Bruno Eisner, Victor Babin. Piano Pedagogy, Smith College and Boston University. Faculty, Manhattan School of Music, 1945-47, Community Music School, Buffalo, N.Y., 1950-56. Recitals (chamber music and solo) and radio and television appearances. Associate Scholar, Radcliffe Institute for Independent Study, 1961. Berkshire Music Center.

GINO CIOFFI Conservatory of Naples, St. Cecilia Conservatory, Rome. Principal clarinet with Pittsburgh Symphony, Cleveland Orchestra, New York Philharmonic, NBC Symphony under Toscanini, Metropolitan Opera Orchestra. Faculty, Berkshire Music Center. Principal clarinet, Boston Symphony Orchestra.

ROBERT COGAN B.M. with distinction, M.M. (University of Michigan), M.F.A. (Princeton University). Phi Beta Kappa. Principal teachers: Ross Lee Finney, Nadia Boulanger, Aaron Copland, Roger Sessions, Philipp Jarnach. Young Composer's Radio Award, 1952; Fulbright Scholarship, 1952-53; Chopin Scholarship, 1954; German Government Grant, 1958-60. Works performed by the Cleveland Orchestra, Hamburg Radio Orchestra, RIAS Orchestra of Berlin, League of Composers, Rothschild Foundation, various universities and radio stations in the United States and Europe. Critical writing published in North and South America. Lecturer for the United States Information Agency; member, Board of Directors, U. S. section, International Society for Contemporary Music, 1964-67.

ANDRE COME Trumpet with Marcel LaFosse. Member, United States Air Force Band, Baltimore Symphony Orchestra. Member, Boston Symphony Orchestra, since 1957.

FRANCIS JUDD COOKE A.B. (Yale), Mus.B. with highest honours (University of Edinburgh, with Sir Donald F. Tovey). Composition with Charles M. Loeffler. Violoncello with Emmeran Stoeber. Piano with Inge R. Ringnes, Anne L. Fyffe. Organ with Rebecca Burgner. Visiting Professor, Yale University, 1959-60, 1962-63. Organist and Choirmaster.

MALCOLM L. CREIGHTON Harvard College, Diploma (N.E.C.), B.Mus., M.Mus. (Northwestern University). Piano with Howard Goding, Louis Crowder, Gui Mombaerts. Teacher of piano, Northwestern University Preparatory Department, 1942-43; faculty, Wheaton College, 1949.

LYLE DAVIDSON B.M., M.M. (NEC). Student of Luise Vasgerchian, Daniel Pinkham, Francis Judd Cooke, Arthur Berger. Teaching fellow, Brandeis University. Works performed in Boston, Turino, Italy, and Athens, Greece.

TERRY DECIMA B.M. (Oberlin), M.M. (NEC). Former faculty, Boston Commonwealth School, Allegheny Festival. Chamber music recitals, U.S. and Europe.

LORNA COOKE deVARON A.B. (Wellesley College), A.M. (Radcliffe College). Voice with Olga Averino, Irene Wilson, Conrad Bos. Piano with David Barnett, Edyth G. Waxberg. Organ with Carl Weinrich. Conducting with G. Wallace Woodworth, Robert Shaw. Composition with A. T. Davison, Walter Piston, Nadia Boulanger. Assistant Conductor, Radcliffe Choral Society and Harvard-Radcliffe Choir. Conductor, Bryn Mawr College Choir and Assistant Professor of Music, 1943-47. Faculty, Berkshire Music Center, since 1952. Guest conductor of Eastern high school, preparatory school, and college choral festivals.

DORIOT ANTHONY DWYER Mus.B. (Eastman School of Music), Flute with Liegl, Barrere, Mariano, Kincaid. Member, Los Angeles Philharmonic, National Symphony Orchestra, Alice Ehler's Ancient Instrumental Ensemble. Appointed by Bruno Walter first flute of Hollywood Bowl Orchestra. Principal flute, Boston Symphony Orchestra. Member, Boston Woodwind Quintet. Recordings.

POZZI ESCOT Staatliche Hochschule fur Musik, Hamburg, B.A. (Juilliard School of Music). Principal teachers: Andres Sas, William Bergsma, Phillip Jarnach. Peruvian National Prize in Composition, 1956. German Government grants, 1957-59. Commission, first Festival of Music of Spain and United States, Madrid, 1964; Commission, first International Music Festival, Caracas, 1966. Works performed by Claremont Quartet, Contemporary Chamber Players of University of Chicago, Hartt Chamber Players, North German Radio, Bavarian Radio, Library of Congress, International Society of Contemporary Music, various universities and radio stations in North and South America and Europe. Critical writings and commentary, United States and England. Former lecturer, Indiana University. MacDowell Fellowship, 1965.

JULES ESKIN Curtis Institute. Former member, Dallas Symphony, New York City Center Opera and Ballet Orchestra. Former principal cellist, Cleveland Orchestra. Member, Casals Festival Orchestra, Puerto Rico. Principal cellist, Boston Symphony Orchestra. Member, Boston Symphony String Quartet.

BURTON FINE B.A. (University of Pennsylvania), Ph.D. (Illinois Institute of Technology), Curtis Institute. Principal viola, Boston Symphony Orchestra. Member, Boston Symphony String Quartet.

EVERETT FIRTH B.M., honors with distinction (NEC), Juilliard School of Music. Timpani and percussion with Saul Goodman, Roman Szulc, George Stone, Lawrence White. Chamber music concert appearances throughout New England. Faculty, Berkshire Music Center, since 1953. Member, Boston Opera Group Orchestra. Solo timpanist and Head of Percussion Section, Boston Symphony Orchestra, Boston Pops Orchestra. Member, Boston Symphony Chambers Players.

LUDMILLA FOSTER B.A. (Washington University), M.A. (University of Pittsburgh), Ph.D. candidate (Harvard University). Faculty, University of Pittsburgh, 1959-64, Carnegie Institute of Technology, 1964-65. Born in Russia; contributor to Slavic journals; active in Russian drama and historical presentations.

WILLIAM M. GIBSON Artist's Diploma (Curtis Institute of Music). First trombone, Pittsburgh Symphony, New York City Center Symphony and Opera. Member, Philadelphia Orchestra. Principal trombone, Boston Symphony Orchestra.

ALICE GIROUARD Diploma with honors (NEC). Voice with Charles Bennett, Arthur Wilson, Cleora Wood. Piano with Henry Wilder, George Proctor. Piano accompaniment with Wallace Goodrich.

HOWARD GODING Diploma, Soloist's Diploma (NEC). Winner of Mason and Hamlin Prize. Piano with George Proctor. Concert and recital appearances throughout the country as soloist and with chamber music groups. Soloist with the Boston Symphony Orchestra and other orchestras.

GERARD J. GOGUEN B.M. (NEC). Trumpet with Georges Mager. Principal trumpet, Central Florida Symphony. Member Boston Symphony Orchestra since 1952.

MALCOLM GOLDSTEIN B.A., M.A. (Columbia University). Former faculty member, Columbia University, New School for Social Research, New York City. Former member, Roads Chamber Ensemble.

JOHN GOODMAN B.S. (Northwestern University), M.M. (Yale University), D.M.A. candidate (Boston University). Teaching fellow and member of summer faculty, Boston University. Woods-Chandler Prize (Yale) for Large Composition.

RALPH L. GOMBERG Curtis Institute of Music. Oboe with Marcel Tabateau. At seventeen, principal oboe, All-American Youth Orchestra under Stokowski. Baltimore Symphony Orchestra, New York City Center Symphony under Bernstein, Mutual Broadcasting Orchestra. Principal oboe, Boston Symphony Orchestra, since 1949.

PETER HADCOCK B.M. (Eastman School of Music). Clarinet with Hasty. Former faculty, State University of New York at Buffalo, Community Music School of Buffalo. Former principal clarinet, Buffalo Philharmonic. Assistant principal clarinet, Boston Symphony Orchestra.

LEE SANFORD HALPRIN A.B. (Upsala College, 1950), A.M. (Columbia University, 1952). Teaching Fellow, Harvard University, 1953-59; Tufts University, 1960-61.

YUKO HAYASHI Graduate, Conservatory of Music, Tokyo University of Arts, Japan. B.M., M.M., Artist's Diploma (NEC). Organ with Michio Akimoto, Kohten Okuda, George Faxon, Donald Willing, further study with Anton Heiller. Harpsichord with Margaret Mason, further study with Gustav Leonhardt. Faculty, Feris Seminary, organist in N.H.K. Symphony Orchestra, Japan. Organ recitalist and church organist.

JAMES HOFFMANN B.M. (NEC), M.M. (Yale University), D.M.A. (University of Illinois). Faculty, Oberlin College, 1959-62; San Jose State College, 1963-64.

JOHN A. HOLMES B.M. (Eastman School of Music). Members of orchestras of Oklahoma City, Kansas City, Buffalo, Washington, and St. Louis. Faculty, Boston University. Soloist, South American Tour of Zimbler Sinfonietta, 1957. Member, Boston Symphony Orchestra, since 1946.

HOMER HUMPHREY Emeritus

PERCY F. HUNT Emeritus

FREDERICK JAGEL Voice with Vincenzo Portanova, Adele Borghi, Corace Cataldi-Tassoni, William Brady. Opera with Carlo

Peroni, Riccardo Dallera. Lieder with Victor Ernst Wolff, Kurt Schindler. Opera in Italy, Holland; Colon of Buenos Aires, Argentina; Municipal of Rio de Janeiro, Sao Paulo, Brazil; Bellas Artes, Mexico City; Chicago Opera Company, San Francisco Opera Company, Cincinnati, New Orleans, and others. Leading tenor, Metropolitan Opera Company, 1927-51. Song recitals throughout the United States, Canada, and South America. Concerts with all leading symphony orchestras in the United States.

RICHARD KAPUSCINSKI Graduate of Curtis Institute of Music. Cello with Leonard Rose and Felix Salmond. Former member, Cleveland Orchestra, Baltimore Symphony, La Salle Quartet. Former head, cello department, Peabody Conservatory. Member, Boston Symphony Orchestra, since 1960; originating member, Boston Arts Quartet and Gabrielli Trio.

HELEN KEANEY B.M. (NEC). Piano with Frederic Tillotson, Boris Goldovsky. Harpsichord with Margaret Mason, Daniel Pinkham. Harmony with Nadia Boulanger. Counterpoint with Everett Helm, Francis Judd Cooke. Solfege Pedagogy with Minna F. Holl. Former faculty member, Longy School, Boston Music School, Brookline Music School.

PAUL F. KEANEY Longy School of Music. Horn with Willem Valkenier. Faculty, Longy School of Music, 1939-43; Boston Center for Adult Education, 1952-56; Boston Music School, since 1940. Member, Boston Symphony Orchestra, since 1937.

RÉ KOSTER Voice with Marya Freund in Paris; harmony and counterpoint with Jacques Beers in Holland; bel canto with Malatesta and Conti Veresi in Milan. Born in Holland, debut in Paris, extensive concertizing in Italy, France, Holland, Belgium, Austria, Czechoslovakia, and England. Invited to the United States to give lecture-recitals and master classes at universities across the country. Faculty, University of Washington, 1962-66.

ALFRED KRIPS Violin with Willy Hess. Member, Berlin State Opera Orchestra. Faculty, Berkshire Music Center, since 1940. Boston Symphony Orchestra, since 1934, Assistant Concertmaster, since 1946. Concertmaster, Boston Pops Orchestra.

EUGENE LEHNER Graduate, Royal Conservatory of Music, Budapest. Violin with Jeno Hubay. Composition with Zoltan Kodaly. Former member, Kolisch Quartet and Stradivarius Quartet. Member, Boston Symphony Orchestra, since 1939. Faculty, Berkshire Music Center, Brandeis University, Wellesley College, Boston University. Fellow, American Academy of Arts and Sciences.

ELIZABETH ADAMS McENNEY B.M. (NEC), M.M. (University of Michigan), Columbia University. French repertoire with Pierre Bernac in Paris; voice with Toti'del Monte in Venice; coaching with Edgar Schofield, W. A. Brady, and Madame Gauttier in New York. Recitals throughout the U.S. and Canada. Former faculty, Blue Ridge College, Mississippi State College for Women, Ohio State University, Ward-Belmont Conservatory, University of Washington, West Virginia University.

ANNA S. LOTHIAN *Emeritus*

TAMAR MARCH B.A. (Brookly College), M.A. (Harvard), Diplome (Cite Club Universitaire de Paris). Woodrow Wilson Fellow. Phi Beta Kappa. Member, Pi Delta Phi (Societe d'honneur francaise). Instructor of French, St. Paul's College, Lawrenceville, Virginia. Member, Alliance Francaise.

LESLIE MARTIN Cornish School of Music, Seattle, Wash.; University of Washington; American Conservatory, Chicago. Faculty, University of Washington, 1947-57. Extensive studio and jazz experience, N.B.C. Hollywood: Jan Garber, Skinnay Ennis, Ted Weems, and Gene Krupa Orchestras. Principal contrabass, Seattle Symphony Orchestra, 1947-57. Principal contrabass, orchestra and opera. Berkshire Music Center, 1950. Member, Boston Symphony Orchestra, since 1957.

MARGARET C. MASON *Emeritus*

RUTH CAPERS McKAY A.B. (Wheaton College), A.M., Ph.D. (University of Pennsylvania), Bennett Fellow in English, University of Pennsylvania. Phi Beta Kappa. Faculty, English Departments, Wheaton, Radcliffe, and Smith Colleges. Member, Board of Trustees, Wheaton College, Woodrow Wilson Fellowship Selection Committee.

JOYCE MEKEEL Paris Conservatory; B.M., M.M. (Yale University School of Music). Study with Nadia Boulanger and Ralph Kirkpatrick. Compositions performed at Louisville Festival of Contemporary Music; New Dimensions in Music, Seattle; universities and radio stations. Composed music for productions of the MacCarter Theater Company, Princeton, 1961-64. Recipient of Ingram-Merrill grant in composition, 1964.

GLADYS CHILDS MILLER Teacher's and Soloist Diploma, B.M. (NEC), Voice with Charles Adams White, Rulon Robinson, Morris Williams, Dr. Frank E. Miller. Master classes with William Brady, Chicago. Coaching with Madame Matzenauer and George Reeves, New York City. Assistant to Dr. Miller, New York, 1926-28. Concert, orchestral, church, and oratorio appearances in Boston and New York.

LUCILLE MONAGHAN Diploma with special honors in ensemble, Soloist's Diploma with highest honors (NEC). Piano with Richard Stevens, Harold Bauer, Nadia Boulanger, Lazare Levy (Paris), Irene Scharrer, Franz Osborn (London). Master classes with Harold Bauer. Composition with Frederick Converse. Winner of Mason and Hamlin prize. Beebe Scholarship for foreign study and travel. Concert appearances in United States. Soloist, Boston Symphony Orchestra, Boston Pops Orchestra.

JACQUES-LOUIS MONOD Paris Conservatoire, Juilliard School of Music, Columbia University. As conductor and pianist, participated in first performances of works by Berg, Babbitt, Kahn, Schoenberg, Stravinsky, Varese, and Webern. 1950-55, as coach and pianist, member of the outstanding performance team for contemporary music in U.S. Performed and conducted with the

BBC, Hamburg Radio, Berlin Radio, Zurich Radio, and a variety of European festivals. Recordings.

RICHARD MOORE B.A. (Yale University); M.A. (Trinity College); Boston University. Former faculty, Trinity College, Burlington (Vermont). Teaching fellow, Boston University. Fulbright Fellowship, 1958. Poetry published in *The New Yorker, The Atlantic Monthly, Harper's Magazine, The Reporter, Saturday Review,* and *Transatlantic Review.*

JOHN MORIARTY Brandeis University; B.M. with highest honors (NEC). Recipient of Chadwick Medal (NEC), 1952. Piano soloist with Boston Pops Orchestra, Radio Eireann Orchestra (Dublin), and in New York, Naples, Rome and Paris. Artistic administrator and stage director, Opera Society of Washington, 1960-62. Visiting stage director, Boston Conservatory, 1963-65. Artistic administrator and stage director, Santa Fe Opera Company, 1962- Stage director and producer, opera, WGBH-TV, WBZ-TV, WHRH-TV, Boston. Frank Huntington Beebe Scholarship, 1954. Former faculty, NEC, 1955-61.

JOHANNA H. OLDENBURG University of Hamburg, University of Munich. Translator for the U.S. Government. Faculty, Northeastern University and Emmanuel College.

ERNST PANENKA Master's Degree (Vienna Academy of Music). Member, Volksoper Orchester, Vienna, 1926-29. Member, Boston Symphony Orchestra.

JAMES PAPPOUTSAKIS NEC Flute with Georges Laurent. Member of Boston Symphony Orchestra since 1937. Solo flutist of Boston Pops Orchestra since 1937. Soloist, Zimbler Sinfonietta, Central and South America; Cambridge Society of Early Music. Member, Berkshire Woodwind Ensemble. Faculty, Boston University, Longy School of Music, Boston Conservatory of Music.

LOUISE CAME PAPPOUTSAKIS Graduate, National Conservatory of Paris. Harp with Bernard Zighera, Marcel Tournier (Paris). Former member of Boston Symphony and Boston Pops Orchestra. Faculty, Wellesley College, Boston Conservatory of Music.

MARK PEARSON B.A. (Oberlin College); M.A. (Stanford University). Concert, church, and oratorio appearances in Canada and northeastern United States. Opera with Santa Fe Opera Company, Former faculty member, Longy School of Music. Former voice coach, Harvard Glee Club.

MALCOLM C. PEYTON B.A., M.A. (Princeton University). Piano with Edward Steuerman. Composition with Roger Sessions, Edward F. Cone, Wolfgang Fortner, Aaron Copland, Woodrow Wilson Fellowship, 1955. Fulbright Fellowship, 1956. Former faculty, Princeton University. Works performed by the Princeton Symphony Orchestra, and in Town Hall and Carnegie Hall, New York City.

THOMAS PHILIPS A.B. cum laude, M.A. (Harvard), Yale School of Music, Longy School of Music, Berkshire Music Center. Conducting with G. Wallace Woodworth, Francis Findlay, Hans Swarowsky. Stage direction with Boris Goldovsky. Voice with Olga

Averino and Herbert Mayer. Fulbright Scholar, Akademie fur Musik und darstellende Kunst, Vienna. Formerly, Opera Workshop Director, Longy School of Music; Choral and Stage Director, Seagle Colony; Musical Director, Brattle Theater; pianist-conductor, Theatre Guild, Inc. Assistant to Boris Goldovsky, Goldovsky Opera Theater. Director of Music and Dramatics, Browne and Nichols School. Director, Hingham Choral Society. Production Manager, Carousel Theatre.

LINDA SUE PHILLIPS B.M. (West Virginia University), M.M. (NEC). Faculty, Greenbrier College for Women, 1965-66. Performances with Lake George Opera Company and the Philadelphia Orchestra.

DANIEL PINKHAM A.B., M.A. (Harvard), Berkshire Music Center, Longy School of Music. Composition with Walter Piston, Aaron Copland, Arthur Honegger, Samuel Barber, Nadia Boulanger. Organ with E. Power Biggs. Harpsichord with Claude Jean Chiasson, Putnam Aldrich, Wanda Landowska. Choral conducting with G. Wallace Woodworth. Orchestral conducting with Stanley Chapple. Fulbright Fellowship, 1950. Ford Foundation Fellowship, 1962. Fellow, American Academy of Arts and Sciences. Visiting lecturer, Harvard University, 1957-58. Music Director, King's Chapel, Boston. Conductor, Cambridge Festival Orchestra. Harpsichordist, Brink-Pinkham Duo. Frequent Appearances with Boston Symphony Orchestra. Compositions include *Violin Concerto, Piano Concertino,* cantatas, choral pieces, chamber works, film scores, two symphonies, *Christmas Cantata, Easter Cantata, Requiem, Catacoustical Measures, Saint Mark Passion.*

RICHARD E. PLASTER B.S., M.S. (Juilliard). Bassoon with Simon Kovar. Former faculty, Williamsburg Settlement House, Boston University. Faculty, Boston Conservatory, Berkshire Music Center. Former member, North Carolina Symphony, Army Field Band, Baltimore Symphony, New York Woodwind Quintet. Member Boston Symphony Orchestra.

THOMAS V. POTTER Associate in Arts (Washington University); A.B. (University of North Carolina). Soloist, Choral Art Society, Cathedral Church of St. Paul. Sales manager, Aeolian-Skinner Organ Company of Boston, 1961-63. Contributor to "The Diapason" and "Clavier Magazine."

RALPH POTTLE, JR. B.Mus., B.A. (Southeastern Louisiana College), M.M. (NEC). French horn with W. Valkenier. Winner of Fulbright award for study in Vienna. Faculty, Louisiana State University, 1955-57; Boston University, 1957-61. Member, Fine Arts Woodwind Quintet, Boston. Played with various orchestras including Boston Symphony Orchestra.

FREDERIK PRAUSNITZ Graduate, Juilliard Graduate School, 1945. Professional debut with Detroit Symphony in 1944 as winner of Symphony Award for Young Conductors. Director of Choral Music and Associate Conductor of the Juilliard Orchestra until 1961. Former Associate Director of Public Activities and Assistant Dean, Juilliard School of Music. Seventeen tours of Europe since 1957; guest conductor for the BBC with London Symphony Orchestra, the Philharmonia and Royal Philharmonic Orchestras of London, English Chamber Orchestra, and BBC Welsh Orchestra; Santa Cecilia Orchestra in Rome, RAI Orchestras of Turin and Milan; Orchestre de la Suisse Romande in Geneva, Swiss Radio Orchestra of Zurich and Basel; Vienna Symphony and Munich Philharmonic Orchestras, Radio Orchestras of Munich, Hamburg and Cologne. Guest conductor at International Festival of Jeunesses Musicales in 1959 and 1963; directed Juilliard Orchestra at Salzburg Festival, Copenhagen, Hamburg, Konstantz Festival, Brussels World Fair in 1958. Columbia and Epic recordings.

BARBARA ANNE REUTLINGER Teacher's College, Hofheim in Taunus, Germany; Harvard University Summer School; Boston University. Former faculty member, Language Research, Inc. (Harvard University), Boston Center for Adult Education.

ALLEN ROGERS B.M. (University of Kansas), M.M. Ed. (Columbia Teachers College). Piano with Carl Friedburg. Town Hall debut. Accompanist, Leopold Simoneau, Jennie Tourel, Jan Peerce, Elena Nicolaidi, Eileen Farrell, Martial Singher, Licea Albanese, Theodor Uppman. Recordings.

MATTHEW RUGGIERO New School of Music, Philadelphia; Graduate, Curtis Institute. Study with Ferdinande Del Negro and Marcel Tabateau. Bassoon soloist, Marlboro Music Festival. Former member, National Symphony Orchestra. Member, Boston Symphony Orchestra.

LOIS SCHAEFER B.M. with honors (NEC). Former assistant first flute, Chicago Symphony Orchestra; first flute, New York City Opera; member NBC opera orchestra; participant, Casals Festival in Puerto Rico. Member, Boston Symphony Orchestra. Recordings.

CHESTER B. SCHMITZ University of Iowa, University of Maryland. Tuba with William Gower. Former member, Virginia Symphony Orchestra, U.S. Army Band. Member, Boston Symphony Orchestra.

MIKLOS SCHWALB Artist's Diploma (Budapest Conservatory). Piano with Alexander Kovacs, Ernst von Dohnanyi. Composition with Zoltan Kodaly and Leo Weiner (Budapest). Concert and radio work in Europe. Appearances as soloist and recitalist, United States

and Puerto Rico. Television concerts. Recorded for *Golden Crest Records* the entire second volume of Brahms complete works, including every intermezzo, capriccio, and rhapsody. Videotaped four programs of the same works for the National Educational Television Network.

HARRY SHAPIRO Juilliard School of Music. Former faculty member, Boston University, Wellesley College. Member, Boston Symphony Orchestra.

HERBERT H. SILVERMAN B.M. (NEC), Ed.M. (Harvard), Ed.M. (Boston University). Studied with Hugo Leichtentritt, Louis Kloepfel. Conductor, Boston Madrigal Society. Instructor, Boston Public Schools, 1939-42; Supervisor, Westerly (R.I.) Schools, 1946-47; Associate Director, Boston University Workshops in Music Education. Director of Music, Malden Public Schools, since 1947. Contributor to state and national periodicals. Conductor and Adjudicator, state and New England festivals.

JOSEPH SILVERSTEIN Curtis Institute. Member, Houston, Denver, and Philadelphia Orchestras. Prize-winner at 1959 Queen Elisabeth Music Competition in Belgium. Winner of 1960 Naumburg Foundation Award. Concertmaster, Boston Symphony Orchestra. Member, Boston Symphony String Quartet.

DONALD SMITH Diploma, M.M. (NEC). Piano with Louis Cornell, Egon Petri. Organ with Henry M. Dunham, Francis Snow. Graduate work with Karl Geiringer and Hugo Norden at Boston University. Faculty, Lowell State College. Church organist and choir director.

LOUIS SPEYER Diploma, first prize in oboe (Paris Conservatory). Conductor of chamber orchestras at Berkshire Music Center; Sanders Theatre, Cambridge; Pops Concerts. Music Director, Berkshire Woodwind Ensemble. Recipient, medal of 'Reconnaissance Francaise'' and French Legion of Honor; medal of the Elizabeth Coolidge Foundation of the Library of Congress, for eminent services to chamber music. Assistant Music Director, Music Center, Tanglewood.

JAMES STAGLIANO Horn with Joseph Stagliano, Albert Stagliano. Principal horn, Detroit Symphony, Los Angeles Symphony, St. Louis Symphony, Chicago Symphony, NBC Symphony. Principal horn, Boston Symphony Orchestra, since 1946.

WILLIAM TESSON Graduate, Bentley College of Accounting and Finance; B.M. with highest honors (first winner of Chadwick Medal), M.M. (NEC). Trombone with John Coffey. Theory and composition with F. Judd Cooke. Conducting with Attilio Poto, Richard Burgin, Monteux School for Conductors. First trombone for two years, touring with the Ballet Russe de Monte Carlo. Two seasons with the Boston Pops Orchestra. Substitute member, Boston Symphony Orchestra. Opera, ballet, musical theatre orchestras. Band Director, Wentworth Institute.

MARION R. TRONERUD A.B. (Chestnut Hill College), A.M. (Harvard). Former faculty member, University of Maine.

FELIX A. VISCUGLIA B.M. (NEC), Clarinet with Rosario Mazzeo. Member, Fine Arts Woodwind Quintet. Soloist and Clinician. Appearances in Boston, New England, Philadelphia, New York, the Midwest, and Canada. Director, Woodwind Ensemble, M.I.T. Faculty, M.I.T. and Wheaton College.

ROGER VOISIN Diploma (College St. Julien), Diploma with first prize in trumpet and solfege (Conservatoire de Musique). Trumpet with Rene Voisin, Marcel LaFosse. Faculty, Navy School of Music, 1941-43; Boston University, 1948-52; Berkshire Music Center, since 1950. Principal trumpet, Boston Symphony Orchestra. Recordings.

VERONICA JOCHUM VON MOLTKE Graduate, Staatliche Hochschule fur Musik. Master class in piano, Maria Landes-Hindemith. Principal teachers: Josef Benvenuti, Edwin Fischer, Rudolf Serkin. Concert, radio, and television work in the United States, Europe and South America. Appearances as soloist with major European, United States, North and South American orchestras. Recordings with Deutsche Grammaphon, solo works by Schumman. German State Department tour, 1964. Former faculty member, Settlement School of Music, Philadelphia, 1959-61.

SHERMAN WALT University of Minnesota, Curtis Institute of Music. Bassoon with William Santucci, Ferdinande Del Negro. Chamber music with Marcel Tabateau. Faculty, Roosevelt College, 1949-51; Berkshire Music Center, since 1953. Former principal bassoon, Chicago Symphony Orchestra. Principal bassoon, Boston Symphony Orchestra, Boston Woodwind Quintet. Recordings.

NEWTON WAYLAND B.M. with highest honors, M.M. (NEC), Harvard University. Former musical director, Gateway Playhouse; founder, former pianist, director, The Funtastics. Host, *Performance*, WGBH; music director, Charles Playhouse; substitute pianist, Boston Symphony Orchestra; extensive vocal and instrumental accompanying.

LETA F. WHITNEY B.S. (Russell Sage College), B.M. (NEC), Ed.M. (Harvard). Voice with William L. Whitney. Opera with Valentino Trinci (Florence). Opera, concert, church solo and lecture appearances in Italy and United States. Music instructor, Newton Public Schools, 1940-43; Supervisor of Elementary Music, Quincy Public Schools, 1945; Director of Music, North Quincy High School, 1945-47. Adjudicator at state festivals in New England.

DONALD WILLING Teacher's Certificate, Artist's Diploma, Thomas Prize in Organ-playing (Peabody Conservatory of Music), Berkshire Music Center under Robert Shaw. Organ with Louis Robert, Charles M. Courboin, Virgil Fox. Composition with Howard R. Thatcher, Gustav Strube. Chairman, Organ Department, Trinity University, San Antonio, 1948-56. Director of choral activities including Touring Choir, Trinity University, 1951-56. Organ recitals in U.S., Germany, Switzerland, Austria, Haiti.

FELIX WOLFES Piano with Robert Teichmueller. Composition with Max Reger and Hans Pfitzner. Conductor of operas and con-

certs in Germany, France, Australia. Assistant Conductor, Metropolitan Opera Company, 1938-45. Faculty, Berkshire Music Center, 1941-61. Composer of some 150 songs, a number of which have been published, in five volumes (Mercury Music Corporation, New York, 1962-63). Compiler and arranger of *Vieilles Chansons et Rondes Francaises* (Schott, Mainz 1939) under the pseudonym of Rene Deloup. Arranger of vocal scores of some operas and other works by Hans Pfitzner and Richard Strauss.

WILLIAM G. WRZESIEN B.Mus. Ed., M.Mus., Artists's Diploma, New England Conservatory. Clarinet with Rosario Mazzeo. Faculty, Lowell State College, Longy School of Music. Solo and chamber music appearances. Member of theatre and concert orchestras in Boston. Member, Boston Opera Orchestra, Boston Ballet Orchestra. Principal clarinet, Springfield Symphony Orchestra. Substitute member, Boston Symphony Orchestra, Boston Pops Orchestra.

ANNA YONA University of Turin, Italy. Former teacher, Cambridge and Boston Centers for Adult Education. Radio commentator-director, Italian Hour, Boston area radio stations, WCOP, WBMS, WESX, and WLYN, 1943-50.

BENJAMIN ZANDER Diploma (Academia Chigiara), B.A. with highest honors (London University), Hochschule für Musik, Cologne, Harvard University, Mannes College of Music. Cello in Italy and German with Gaspar Cassadó; piano in Cologne with Schmitz-Gohr, and in New York with Leonard Shure; conducting with del Mar in Cologne. Assistant to Gaspar Cassadó; former faculty, Hall School, London; Yehudi Menuhin School, London; Merrywood Music School, Lenox. Harkness Fellowship. Concerts in Europe. Recordings.

GEORGE ZAZOFSKY Curtis Institute. Concertmaster of Curtis Symphony Orchestra under Fritz Reiner. Twice represented New England in Stokowski's All-American Youth Orchestra. Concertmaster and Musical Director of Zimbler Sinfonietta. Soloist with Boston Pops Orchestra. Soloist in Berg *Violin Concerto* with Erich Leinsdorf and Boston Symphony, 1963-64. Member, Boston Symphony Orchestra, since 1941. Member, Boston Symphony String Quartet.

ALFRED ZIGHERA Diploma with first prize (Paris Conservatory). Violincello with Jules Loeb. Ensemble with Lucien Capet. First violoncellist, Paris Conservatory Orchestra, Concerts Koussevitzky, Paris. Former member, Zighera Quartet, Paris; Boston String Quartet; Stradivarius Quartet. Faculty, Wellesley College, since 1944; Berkshire Music Center, since 1940. Former assistant principal cellist, Boston Symphony Orchestra, 1925-63.

BERNARD ZIGHERA Diploma with first prize in piano, Diploma with first prize in harp (Paris Conservatory). Harp with Marcel Tournier. Piano with Isidore Philipp, Santiago Riera. Chamber music with Paul Chevillard, Lucien Capet. Member, Paris Conservatory Orchestra. Faculty, Berkshire Music Center, since 1940. Concert tours in Europe and United States. First harpist, Boston Symphony Orchestra. Chevalier of the French Legion of Honor.

Register of Students Enrolled 1966-1967

Freshman Class

Adams, John	Cranford, N.J.
Adams, William	Allston, Mass.
Alterman, Ellen	Atlanta, Ga.
Asano, Kazuyoshi	Asaka-Fu, Japan
Aten, Jay	Ringoes, N.J.
Auclair, Michael	Central Falls, R.I.
Baker, Mark	Alexandria, Va.
Best, Robert	Potsdam, N.Y.
Betzer, Linda	Williamsville, N.Y.
Blanding, Thomas	Grafton, Mass.
Bourgeois, Allen	Cambridge, Mass.
Brink, Sarah	Brookline, Mass.
Burr, Katherine	Cromwell, Conn.
Campbell, Michael	South Portland, Me.
Cantor, Patricia	Great Neck, N.Y.
Caraviello, Roberta	Medfield, Mass.
Casman, Margaret	Chevy Chase, Md.
Charnley, Frank	Framingham, Mass.
Chism, Robert	Tulsa, Okla.
Clearfield, Ronald	Oxon Hill, Md.
Clouse, Sandra	West Caldwell, N.J.
Coburger, Cynthia	Newark, N.J.
Cole, Nancy	Silver Spring, Md.
Coletta, Tania	Lexington, Mass.
Conti, Joseph	Providence, R.I.
Cotter, Carol	Watertown, Mass.
Cropper, Frank	New Bedford, Mass.
D'Alba, Tita	Seattle, Wash.
Davidson, Elsa	Boonton, N.J.
DeGutis, Clement	Pittsburgh, Pa.
DeLong, Donna	British Columbia, Canada
Doherty, Paul	Worcester, Mass.
Donagny, Kathleen	East Freetown, Mass.
Doore, Ruth	Harrisville, N.H.
Dorn, Kenneth	Needham, Mass.
Eaton, Susan	Lexington, Mass.
Egelman, Michael	Lynbrook, N.Y.
Elowe, Carol	Andover, Mass.
Faber, Steven	Taunton, Mass.
Fleischer, Elizabeth	Irvington, N.Y.
Giles, Loretta	Mount Vernon, N.Y.
Gippo, Jan	Concord, Cal.
Girardin, Kenneth	North Grafton, Mass.
Glover, Robert	Haddonfield, N.J.
Greenberg, Mona	Cedar Grove, N.J.
Gregory, John	Atlanta, Ga.
Heimlich, Stephen	Lexington, Mass.
Hofhaimer, Barbara	Scarsdale, N.Y.
Howell, John	Dorchester, Mass.
Hsu, Houng-You	Taiwan, Formosa
Ingersoll, Patricia	Penllyn, Pa.
Jakes, Miriam	Lafayette, Ind.
Johnson, George	Dorchester, Mass.
Johnson, Suellen	Windsor, Va.
Johnston, Shirley	Wellesley, Mass.
Julian, Mary	Pembroke, Mass.
Kaloyanides, Clement	Somerville, Mass.
Kamer, Joseph	Oil City, Pa.
Kaminowski, John	Stamford, Conn.
Katsekas, James	Manchester, N.H.
Kelleher, Thomas	Chatham, N.Y.
Kim, Margarette	Silver Spring, Md.
King, Lidian	Santa Fe, N.M.
Kleitz, Katherine	Arlington, Va.
Kott, George	Keene, N.H.
LaCivita, Marilynn	South Attleboro, Mass.
LaFlamme, Philip	Nashua, N.H.
LeFrois, Carol	Rochester, N.Y.
Lehr, Barry	Flushing, N.Y.
Linden, Sheldon	Fall River, Mass.
Lucas, Roger	Charleston, W.Va.
Mahan, Laura	Burlington, N.J.
Mandell, James	East Meadow, N.Y.
Martin, James	Rockville Centre, L.I., N.Y.
Mattia, Mario	Providence, R.I.
McCarthy, Elaine	Boston, Mass.
McKenna, Anthony	Providence, R.I.
Meyer, Ray	El Segundo, Cal.
Moore, Daniel	Worcester, Mass.
Murphy, Victor	Bedford, Mass.
Newman, Robert	Dedham, Mass.
Pegg, David	Greensboro, N.C.
Pinney, Elizabeth	Bristol, Conn.
Pressley, Richard	Seattle, Wash.
Progen, Ilene	Lunenburg, Mass.
Raddin, Jean	Albuquerque, N.M.
Raymond, Linda	Salem, Mass.
Richardson, L. Patricia	Columbus, Ga.
Roth, Kenneth	Salem, Ore.
Rubino, George	Presque Isle, Me.
Schiller, Steven	Spring Valley, N.Y.
Scott, Philip	Hanson, Mass.
Skolnik, David	Long Island City, N.Y.
Sloane, Ethan	Springfield, Mass.
Stecher, Sandra	Milwaukee, Wis.
Thompson, Mary	Montclair, N.J.
Travis, Diana	Charlotte, N.C.

Watkins, J. David	Morrow, Ga.
Watson, Betsy	East Point, Ga.
Weeks, Larry	Cedar Springs, Mich.
Weimar, Deborah	Lexington, Mass.
Weiner, Stephen	Sharon, Mass.
Wiley, William	Annapolis, Md.
Wilson, James	Great Falls, Va.
Wolf, Thomas	Midland, Mich.

Sophomore Class

Anderson, Margery	Northampton, Mass.
Andrews, Christine	Spencer, Mass.
Arrigo, Charles	Salem, Mass.
Baker, Mary	Providence, R.I.
Bauer, Michael	Slatesdale, Pa.
Black, Rosemary	East Bridgewater, Mass.
Boles, Geraldine	County Tipperary, Ireland
Boucher, Joseph	New Bedford, Mass.
Brennan, Martha	Bethesda, Md.
Broughton, Mary	Wellesley, Mass.
Brown, Barbara	Beloit, Wis.
Bussel, David	Augusta, Me.
Camporiale, Michael	Bristol, R.I.
Carbone, Ronald	Peekskill, N.Y.
Chiavone, Ralph	Providence, R.I.
Christensen, Paula	Grafton, Mass.
Churchill, Juliette	East Bridgewater, Mass.
Cohen, Esteandrea	Quincy, Mass.
Crispell, Gareth	Jamaica Plain, Mass.
Danis, Ann	North Westport, Mass.
Dee, Richard	Salem, Mass.
De Young, Martha	Akron, N.Y.
Drescher, Dorothy	Beaver Dam, Wis.
Endo, Saeko	Kyoto, Japan
Enos, Donald	West Harwich, Mass.
Ettinger, Amy	Poughkeepsie, N.Y.
Fallin, Jo Ann	Milton, Mass.
Fowler, Roger	Manchester, N.H.
Friedman, Heidi	Waban, Mass.
Friedman, Laurie	Hartford, Conn.
Gaskin, Thaodis	Rochester, N.Y.
Gore, Nelson	New York, N.Y.
Govier, Suzanne	Mountain Lakes, N.J.
Gundersen, John	Arlington Heights, Ill.
Harubin, Louise	Pittsfield, Mass.
Harwood, Susan	Jefferson, N.Y.
Hess, Benton	Connelsville, Pa.
Hobson, Lynda	Boston, Mass.
Hughes, Michael	Hopkinton, Mass.
Ingraham, Diane	Yarmouth, Me.
Jens, Julianne	Delta, Colorado
Joyce, Nancy	Santa Barbara, Cal.
Kashanski, Richard	Waterford, Conn.
Kellock, James	Trenton, N.J.
Kim, Dong-Pil	Seoul, Korea
Lasorella, Dominick	Frankfort, N.Y.
Lawton, David	Marblehead, Mass.
Leach, Mary	Reading, Mass.
Lebron, Rafael	San Juan, Puerto Rico
Lin, Chiu-Ling	Singapore
Lindor, Judith	Duluth, Minn.
Lingl, Jóanne	Rochester, N.Y.
Luscher, Diane	Spokane, Wash.
Mainville, Maureen	Meriden, Conn.
Mardinly, Susan	Media, Pa.
Markman, Michael	Hamden, Conn.
Maron, Marsha	Morton Grove, Ill.
Mate, Barbara	Englishtown, N.J.
Morrell, Brian	Marblehead, Mass.
Mosher, Robert	Waltham, Mass.
Motter, Gregory	Lynnfield, Mass.
Muñoz, Zoila	Lima, Peru
Murphy, Melinda	Bedford, Mass.
Musty, Jane	Haverhill, N.H.
Nadeau, John	North Scituate, Mass.
Osmun, Robert	White House, N.J.
Parberry, William	Providence, R.I.
Peretz, Marc	Jamaica, N.Y.
Port, Rachel	Bronx, N.Y.
Pusztai, Tibor	Verona, N.J.
Ramsdell, James	Danvers, Mass.
Randazzo, Juliann	West Babylon, L.I., N.Y.
Roberts, Charles	Glastonbury, Conn.
Rodrigues, Natalia	Slatersville, R.I.
Ruebush, Carolyn	Deming, New Mexico
Ruggiero, Charles	Brookline, Mass.
St. Germain, Marie	Woonsocket, R.I.
Salerno, Linda	Trumbull, Conn.
Sampson, Rebecca	Princeton, N.J.
Shiller, Bernice	Needham, Mass.
Slater, Pete	Washington, D.C.
Sowell, P. Kathaleen	Empire, Mich.
Spiegel, Evelyn	Glencoe, Ill.
Sprague, Carol	Locust Valley, N.Y.
Sumrow, Kathie	Castro Valley, Cal.
Townsend, David	Petersburg, Virginia
Tracy, Heather	Wellesley, Mass.
Trucker, Amalie	Silver Spring, Md.
Umezu, Namiko	Tokyo, Japan
Underhill, Aysegül	Watertown, Mass.
Valentine, Timothy	Hamburg, N.Y.
Van Nostrand, Burr	San Diego, Cal.
Ventriglia, Linda	Providence, R.I.
Voris, Karen	Whittier, Cal.
Wadsworth, Susan	Union City, N.J.
Wall, John	Shrewsbury, Mass.
Wauchope, Kendrick	Albuquerque, N.M.
Wilkes, Stephen	Trenton, N.J.
Wilson, Shelley	Southampton, N.Y.
Wolfson, Barbara	Bergenfield, N.J.
Wright, J. Charles	Boston, Mass.
Wright, Mary Eleanor	Wellesley Hills, Mass.

Junior Class

Adams, Elizabeth	Duluth, Minn.
Alexander, Lynne	Hauppage, L.I., N.Y.
Arseneault, Ronald	Winchester, N.H.
Baraniecki, Kathy	Audubon, N.J.
Barnum, Diana	Fayetteville, N.Y.
Barr, Jeanne	Blackstone, Mass.
Barwell, Nina	Scarsdale, N.Y.
Bender, Marjorie	Oceanside, L.I., N.Y.
Blanchard, Dorene	Brockton, Mass.
Bonnet, Mary Marion	Dorchester, Mass.
Booher, Joyce	Malden, Mass.
Brandes, David	Danvers, Mass.
Braune, Marilyn	Baltimore, Md.
Chen, Grace	Taipei, Taiwan
Cleverdon, Suzanne	Coventry, Conn.
Clute, Edward	Schuyler, N.Y.
Coff, Richard	North Miami Beach, Fla.
Der Parseghian, Anahid	Watertown, Mass.
Deutsch, Robert	North Miami Beach, Fla.
DiPietro, Albert	Rochester, N.Y.
Done, Rowena	Lexington, Mass.
Dutton, Peter	Providence, R.I.
Fleurant, Gerdes	Port-au-Prince, Haiti
Flewelling, Phoebe	Holliston, Mass.
Fortunato, D'Anna	Charleston, S.C.
Fransen, Ronald	Malden, Mass.
Frascati, Andrea	Littleton, Col.
Gates, Thomas	New Orleans, La.
Gerstel, Alan	Belmont, Mass.
Given, Richard	Sudbury, Mass.
Gratwick, Jane	Woodbury, Conn.
Greenslade, Nancy	Westwood, Mass.
Grinbergs, Raita	New Hartford, N.Y.
Groveston, Stephen	Troy, N.Y.
Harlow, Donna	Melrose, Mass.
Ho, Miu-Hing	Hong Kong
Hoagland, Erik	Weston, Mass.
Hogan, Jerald	Boston, Mass.
Holbrook, Marry Ellen	Randolph, Mass.
Horner, Andrea	Bar Harbor, Me.
Irvin, Cheryl	Hays, Kan.
Johnson, Carol	Roslindale, Mass.
Jones, Robert	Phoenix, Ariz.
Katz, Roger	New York, N.Y.
Lague, Robert	North Smithfield, R.I.
Landell, Jonathan	Acton, Mass.
Lane, William	Winter Park, Fla.
Lupino, Richard	Providence, R.I.
Martineau, Diane	Fall River, Mass.
Maxner, Eileen	Newton, Mass.
McKibben, Maureen	Claremont, Cal.
Millar, Robert	Westfield, N.J.
Mollicone, Henry	Providence, R.I.
Nicolson, James	Belmont, Mass.
Northrup, William	Plympton, Mass.
Ofstad, William	Seattle, Wash.
Orfaly, Linda	Belmont, Mass.
Ouellette, Vivianne	Fall River, Mass.
Overlock, Nancy	Augusta, Maine
Panther, Jean	Houston, Texas
Pinnell, Richard	Windsor, Conn.
Polansky, Ellen	Lancaster, Mass.
Prescott, Kenneth	Holliston, Mass.
Qualtrough, Susan	Pittsburgh, Pa.
Radzimirski, Donna	Bridgeport, Conn.
Renouf, William	Warrenville, Ill.
Rockefeller, Abby	New York, N.Y.
Shindler, Judith	Hays, Kan.
Silverman, Richard	Wilmington, Mass.
Smith, Philippa	Washington, D.C.
Spacagna, Susan	Providence, R.I.
Spiewak, Robert	Rockport, Mass.
Stallman, Robert	Storrs, Conn.
Stewart, John	San Bernadino, Cal.
Stoll, Robert	New Vernon, N.J.
Terpenning, Charles	Deposit, N.Y.
Thompson, Nancy	Ossipee, N.H.
Toder, Bryna	Malden, Mass.
Toupin, Theodore	Woonsocket, R.I.
Towner, Douglas	Sudbury, Mass.
Traxel, Karen	Boonville, N.Y.
Van Kleeck, Richard	Rexford, N.Y.
Viano, Richard	Gloversville, N.Y.
Viau, Robert	Central Falls, R.I.
Vincent, William	Brockton, Mass.
Wayles, Stephen	Worcester, Mass.
Weiss, Herman	Fairfield, Conn.
West, Christine	Sea Cliff, L.I., N.Y.
Widawski, Leonard	Miami, Fla.
Williams, Vicki	Woodstock, N.Y.
Winchester, Barbara	Forest Heights, Md.
Woodworth, Sally	East Brewster, Mass.
Zuckerman, Sharon	New York, N.Y.

Senior Class

Aylward, Ansgarius	Roxbury, Mass.
Baker, Anne	Essex Falls, N.J.
Bennett, David	Walpole, Mass.
Boilard, Roger	Worcester, Mass.
Bookstein, Dorothy	Brighton, Mass.
Borges, Mario	New Bedford, Mass.
Bragdon, Donna	Brookline, Mass.
Briggs, Alan	Phoenix, Ariz.
Caldwell, Craig	Canaan, N.H.
Cardwell, Margaret	West Hartford, Conn.
Carty, Faye	Cos Cob, Conn.
Childs, Roger	Westfield, Mass.
Clauss, Blair	Allentown, Pa.
Coleman, Cedric	Hempstead, N.Y.
Collins, Daniel	Amherst, Mass.
Cornell, Carole	Boston, Mass.
Corrette, Keith	Lebanon, N.H.
Crawford, Cynthia	Putney, Vt.
Dunn, Donald	Arlington, Mass.
Endsley, Gerald	Denver, Col.
Getchell, Johce	Salem, Mass.
Gibbons, John	Brighton, Mass.
Goldin, Ruth	Brighton, Mass.
Hansen, Robert	Holbrook, Mass.
Johnson, Jennifer	Orange, N.J.
Johnson, Judith	Norwell, Mass.
Johnson, Marjorie	Portland, Conn.
Kassimer, Robert	Pittsfield, Mass.
Lancaster, Samuel	Denver, Col.
Lansing, Liana	Denver, Col.
LaRiviere, Faith	Peace Dale, R.I.
Lever, Andrew	Port Chester, N.Y.
Lewis, George	Natick, Mass.
Melfy, John	Flemington, N.J.
Mitchell, David	Riverside, R.I.
Moncure, Peter	Bearsville, N.Y.
Nathanson, Laura	Washington, D.C.
Nero, Marianna	Franklin, N.Y.
Nicholson, Eunice	Lexington, Mass.
Ohanian, David	Westport, Conn.
Oliva, Nancy	Salem, Mass.
Paonessa, Carol	Portland, R.I.
Patenaude, Leonard	Brookline, Mass.
Pepe, Judith	Providence, R.I.
Poole, Star	Jacksonville, Fla.
Powell, Carol	Bartlett, Tex.
Press, Myron	Brookline, Mass.
Quinn, Michael	Norwich, Conn.
Reber, Barbara	Avon, Conn.
Romanov, Nickolai	Yonkers, N.Y.
Ruggiero, Louis	Fairfield, Conn.
Ruthardt, Linda	Newton, Mass.
Sankey, Janet	Ontario, Can.
Sapolsky, Walter	Miami Beach, Fla.
Savage, Steven	East Orleans, Mass.
Semivan, John	Bridgeport, Conn.
Simpson, Aili	Lynnfield, Mass.
Smith, Mary	Irvington-on-Hudson
Spadafora, Roger	Wakefield, Mass.
Speaker, Mary Lou	Portland, Ore.
Stinson, Barbara	Marion, Mass.
Stoughton, Sarah	Burlington, N.J.
Sugarman, Lawrence	Marblehead, Mass.
Tripp, Russell	Thompson, Conn.
Weber, Philip	Berlin, Conn.
Welch, Marilyn	St. Cloud, Minn.
Wise, Debra	Hartford, Conn.
Worrell, Bernard	Plainfield, N.J.

Graduate Students

Adams, Samuel	Tampa, Fla.
Aldrich, Dean	Lancaster, N.H.
Allen, Dorothy	Williamsport, Pa.
Anesini, Emil	Wilmington, Mass.
Bae, Duk-Yoon	Seoul, Korea
Bailey, Robert	Boston, Mass.
Bartholomew, David	Brownwood, Tex.
Becker, Caryl	Akron, O.
Becker, Raymond	Boston, Mass.
Bedell, Janet	Dover, Mass.
Bedford, Judith	Johnstown, N.Y.
Behncke, Heidrun	Duesberg-Sud, Germany
Boyer, Miriam	New York, N.Y.
Brandes, Evelyn	Dowingtown, Pa.
Brewer, Barbara	Macon, Mo.
Briece, Harold	Pittsburg, Kan.
Burnett, Elizabeth	Cambridge, Mass.
Butler, George	North Weymouth, Mass.
Callahan, Floyd	Waltham, Mass.
Carlisle, Robert	Somerton, Ariz.
Chestnut, John	Cochran, Ga.
Christiansen, Lyn	Salt Lake City, Utah
Chua, Rosalind	Manila, The Philippines
Cirella, Mary Lee	Watertown, Mass.
Coffey, Frank	Boone, N.C.
Cole, Diana	Lexington, Mass.
Cook, Jeff	Park Ridge, Ill.
Coston, Jesse	Baltimore, Md.
Cox, Elizabeth	The Plains, Va.
Crohan, David	Providence, R.I.
Curtis, Judith	Spokane, Wash.
Dabrusin, Ross	Newburgh, N.Y.
Dalpozzal, Victor	Nahant, Mass.
Day, William	Boston, Mass.
Delp, Roy	Morris Plains, N.J.
Deutsch, Ira	Woodstock, N.Y.
Dillion, T. Davis	Hartford, Conn.
Elisha, Haim	New York, N.Y.
Ellis, Beth	Sudbury, Mass.
Enix, Martin	Chelmsford, Mass.
Estes, Judith	Foxborough, Mass.

Everitt, Margaret	Webster, N.Y.
Felice, John	Toronto, Canada
Ford, Ernest A., Jr.	Kingsville, Tex.
Freedman, Etta	Swampscott, Mass.
Galloway, H. Michael	Olmsted Falls, O.
Geller, John J.	South Portland, Me.
Gisick, Rodney	Timken, Kan.
Goepfert, Robert H.	Richmond Hill, N.Y.
Gould, Eugene	New Brunswick, Canada
Grant, Cheryl	Marblehead, Mass.
Grzyb, Alan	Shelton, Conn.
Hale, Robert	Brockton, Mass.
Ham, David	South Berwick, Mass.
Hardgrave, Barbara	Jackson, Tenn.
Hatfield, David	Marshall, Mich.
Hendersen, John	Waterville, Me.
Hobson, Robert	Hartford, Conn.
Hoffman, Adrian E.	Sharon, Mass.
Hoffman, Edward	Park Ridge, Ill.
Hoffmeister, Frank, Jr.	Cos Cob, Conn.
Hoover, Eric J.	Claysburg, Pa.
Hughes, Anthony	Catonsville, Md.
Humeston, Edward	Barrington, R.I.
Hunt, Carol	Urbana, Ill.
Hunziker, Nancy	White Bear Lake, Minn.
Ito, Kiyoshi	Tokyo, Japan
Jackson, Linda	Danvers, Mass.
Jones, E. Eugene	Raleigh, N.C.
Johnson, Arthur	Norwell, Mass.
Johnson, David	Cambridge, Mass.
Katz, Johan	Ontario, Canada
Kazanjian, Evelyn	Watertown, Mass.
Kim, Myong Sook	Iri-Chunbuk, Korea
King, Sylvia Ann	Clearwater, Fla.
Kelton, Raymond	Wayne, Neb.
Kolden, Martha	Cambridge, Mass.
Lamb, Rober B.	Edentown, N.C.
Larson, Susan	Haworth, N.J.
Lane, Mary Crouch	Clinton, N.Y.
Laske, Otto-Ernst	Lilienthal, Germany
Laudermilch, Kenneth	Wernersville, Pa.
Lauron, Ildefonso	The Philippines
Lefferts, Caroll	Essex, Mass.
Lennox, Nectar	Cumberland, R.I.
Leong, Hiroko	Hyogo Pref., Japan
Lin, Eileen	Berkeley, Cal.
Littlefield, Robert	Salem, Mass.
McCullough, William	Port Jarvis, N.Y.
McLane, Greer	New Canaan, Conn.
Marriott, David	Boston, Mass.
Mauser, Richard	Parma, O.
Mikes, Marta	New York, N.Y.
Miller, John	Boston, Mass.
Moleux, Sandra	Marshfield, Mass.
Monk, Patricia	Gainesville, Fla.
Morgan, Allan	Agawam, Mass.
Munn, Mary	Boston, Mass.
Nam, Chang Hyun	Seoul, Korea
Nelson, Gail	Princess Anne, Md.
Newberry, Beverly	Auburndale, Mass.
Oliver, John	Brighton, Mass.
Okamoto, Tsunenori	Tokyo, Japan
Paglialunga, August	Sharon, Mass.
Pelton, David	Kingston, R.I.
Pfund, William A.	Columbiana, O.
Phillips, Linda	Morgantown, W. Va.
Pietzak, Roger	South Attleboro, Mass.
Pistor, Judith	Red Bank, N.J.
Place, Deane	Cranston, R.I.
Probeck, Fred C., III	Parma, O.
Raum, Richard	Weymouth, Mass.
Richardson, Donald	Estes Park, Col.
Renzi, Patrick	Boston, Mass.
Rivera, Angel	Santurce, Puerto Rico
Robbins, Richard	Rockland, Mass.
Rohrbaugh, Paul	Genoa, O.
Ramus, Anne	Princeton, N.J.
Salazar, Erlinda	The Philippines
Sarge, Ann	Milwaukee, Wis.
Schnierer, Henry	New Hyde Park, L.I., N.Y.
Schwartz, Stephen	Brighton, Mass.
Shelton, Lucy	Claremont, Cal.
Sherwood, Trudie	Woonsocket, R.I.
Sindoni, Mary	Brookline, Mass.
Smith, James	Arlington, Mass.
Smith, Carolyn F.	Boston, Mass.
Snowden, Lorraine	Jamaica Plain, Mass.
Sonnerschein, David	Israel
Green, Heather	Kenton, O.
Stevens, Susan	Bothell, Wash.
Stern, Jeffrey	Cleveland Heights, O.
Stewart, Louis	Copalis Beach, Wash.
Terpenning, Rae	Boston, Mass.
Thidemann, Sandra	Holden, Mass.
Thistle, Robert	Lynn, Mass.
Thomas, Byron	Orland, Cal.
Tower, William M.	Waltham, Mass.
Van Ham, Virginia	Westwood, Mass.
Ventre, Philip	Abington, Mass.
Verghese, Clara	Singapore, Malaysia
Vleck, Marsha	Palos Park, Ill.
Walker, Janet	W. Cornall, Conn.
Walker, Robert	Boonton, N.J.
Wauchope, A. Douglas	Brevard, N.C.
Wayland, Newton	Santa Barbara, Cal.
Weinrich, Cynthia	Princeton, N.J.
Williamson, Elizabeth	Lynchburg, Va.
Weed, Allison	Dekalb, Ill.
Wolf, Andrew	Rydal, Pa.
Wong, Julia	Kowloon, Hong Kong
Wyatt, Lewis	New Orleans, La.
Yokoyama, Sadako	Tokyo, Japan
Zaritzky, Gerald	Jamaica Plain, Mass.

The New England Conservatory Calendar 1967-1968

First Semester

September 11-16, Monday - Saturday ..... Orientation Week
September 18, Monday ..... Academic year begins
October 12, Thursday ..... Columbus Day; Holiday
November 11, Saturday ..... Veterans Day; Holiday
November 23, Thursday ..... Thanksgiving vacation begins
November 27, Monday ..... Classes resume
December 16, Saturday ..... Christmas vacation begins
January 2, Tuesday ..... Classes resume
January 12, Friday ..... First semester instruction ends
January 15, Monday ..... Midyear examinations begin
January 22, Monday ..... Midyear examinations end

Private lessons scheduled on October 12 and November 11, 23 and 24, will be made up between January 15 and 26.

Second Semester

January 29, Monday ..... Second semester begins
February 22, Thursday ..... Washington's Birthday; Holiday
March 23, Saturday ..... Spring vacation begins
April 1, Monday ..... Classes resume
May 17, Friday ..... Last day of instruction
May 20, Monday ..... Final examinations begin
May 27, Monday ..... Final examinations end
May 28, Tuesday ..... Auditions for promotion begin
May 30, Thursday ..... Memorial Day; Holiday
June 7, Friday ..... Auditions end
June 8, Saturday ..... Alumni Day
June 9, Sunday ..... Commencement Day
June 23, Sunday ..... Summer School begins
August 17, Saturday ..... Summer School ends

Private lessons scheduled on February 22 will be made up between May 20 and 31.

The New England Conservatory Calendar 1968-1969

First Semester

September 16-20, Monday - Saturday ..... Orientation Week
September 23, Monday ..... Academic year begins
October 12, Saturday ..... Columbus Day; Holiday
November 11, Monday ..... Veterans Day; Holiday
November 21, Thursday ..... Thanksgiving vacation begins
November 25, Monday ..... Classes resume
December 21, Saturday ..... Christmas vacation begins
January 6, Monday ..... Classes resume
January 17, Friday ..... First semester instruction ends
January 20, Monday ..... Midyear examinations begin
January 27, Monday ..... Midyear examinations end

Private lessons scheduled on October 12 and November 11, 21 and 22, will be made up between January 20 and 31.

Second Semester

February 3, Monday ..... Second semester begins
February 22, Saturday ..... Washington's Birthday; Holiday
March 29, Saturday ..... Spring vacation begins
April 7, Monday ..... Classes resume
May 23, Friday ..... Last day of instruction
May 26, Monday ..... Final examinations begin
May 30, Friday ..... Memorial Day; Holiday
June 3, Tuesday ..... Final examinations end
June 4, Wednesday ..... Auditions for promotion begin
June 13, Friday ..... Auditions end
June 14, Saturday ..... Alumni Day
June 15, Sunday ..... Commencement Day
June 29, Sunday ..... Summer School begins
August 23, Saturday ..... Summer School ends

Private lessons scheduled on February 22 will be made up between May 26 and June 6.

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Gunther Schuller, who will become the ninth president of the New England Conservatory, is one of the most versatile figures in the contemporary music world. Currently associate professor of music at Yale University, Mr. Schuller brings to the Conservatory a distinguished reputation as a composer, conductor, performer and writer. His opera, *The Visitation,* premiered by the Hamburg, Germany State Opera in October, 1966, received international acclaim and is scheduled for presentation at the Metropolitan Opera House, New York City, in June, 1967. Mr. Schuller will assume his full duties as president of the Conservatory in September, 1967.

Photographs by Duffy
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